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ABSTRACT

This list of works by over 140 different authors is arranged alphabetically by author and covers various genres from classical times to the present. In compiling the list, preference was given to works likely to interest students, to those readily and inexpensively available in mass editions, to short works over long ones, and to modern works over worn-out "classics." Provided with each entry are an evaluation of the importance of the work, information on the author's life, a resume of the work itself, and a discussion of other works dealing with similar ideas or subjects. Teaching aids include the classification of some works by theme, a list of the works by genre, suggested approaches to teaching thematic units, and a list of basic reference books for the teacher of world literature. (LH)

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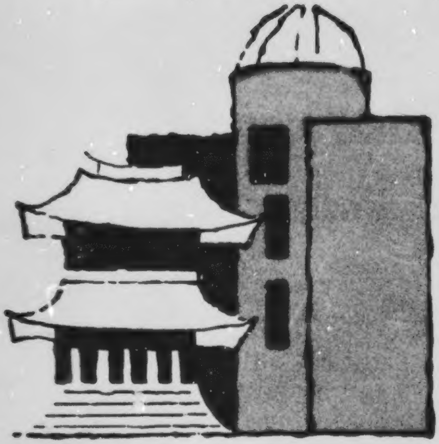

TEACHERS' GUIDE TO WORLD LITERATURE FOR THE HIGH SCHOOL

ROBERT O'NEAL
BERRY COLLEGE

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TEACHERS' GUIDE TO WORLD LITERATURE FOR THE HIGH SCHOOL

ROBERT O'NEAL
Berry College

A thematic and comparative study of more than 200 classics in translation, with some British and American works, as aid, suggestion, and reference for high school literature programs.

A Project of the
Committee on Comparative Literature

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To Dr. Wilson C. LaDue,
the first to excite me
in world literature.

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FOREWORD

This guide is designed for the use of the teacher.

One of the qualifications of a good teacher is his enthusiastic desire to share with students each new and meritorious work that he discovers. The publication is meant to serve enthusiasm by bringing new works to the teacher's attention.

If the book should gain an audience also among the students, perhaps much "privileged" information would thus become common, but the book would become doubly stimulating, moving the instructor toward new explorations of teaching possibilities within the works here listed and reviewed, or toward seeking still fresher literary fields that merit discovery.

The organization of this work is around motifs and themes. Worldwide common attitudes, devices, and reference points do exist in literature, and the revelation of such common grounds (or the twists of differences) never ceases to be fascinating to reader and teacher alike.

There is no intention of offering this book as a substitute for the reading and selection of the works to be taught; the intentions are to indicate a general approach to teaching that may be fresh and valuable and to indicate however briefly the vast new materials for teaching offered by the mass production and distribution of paperbound editions.

Not all the possible thematic connections among the works have been noted. Any editor's memory and insight are limited. The present publication was designed as much to stimulate appetite as to gorge it.

The selection of works to be reviewed was made through the cooperation of hundreds of teachers who tried the literature in actual classrooms, and therefore it reflects a certain hard realism that sometimes takes the list to left or right of a conformist centerline of established (and often taught-out) classics. Once recommendations were made to this editor and choices had to be made, the criteria for selection were about as follows:

Preference was given to works likely to interest the student;

And to works readily and reasonably available in mass editions (this factor often led to the listing of an older translation copyright), preferably paperbound;

Short works were given preference over long ones because of the brief attention span normal to the age group of the eventual consumer audience, for the increased variety of works that might be covered in a semester, and to offer the instructor rapid changes of pace;

An effort was made to avoid the inclusion of too many old, tired workhorses, of too much Silas Marnerism;

Some contemporary British works were included that seemed peculiarly to represent a foreign cultural viewpoint (and a study of British literature may with value stress differences from American literature as well as kinships);

Some American works were included, such as Steinbeck's *The Pearl,* because they are among my favorite teaching materials and also offer valuable comparative reference points;

A high number of relatively modern works were listed because these are of possibly greater interest to the secondary school student than some venerated classics; often there is lessened resistance to the study of literature in teaching even the classics, if the idea, the motif, the heroic type, the genre, or the matter are met first in a modern work, allowing the student the thrill of rediscovery in the prototype;

This book is an effort to upgrade literature programs; I believe, as do those who teach the Bible to the very young, that exposure to great literature even without complete assimilation is better than complete ignorance or indifference.

This collection of essays is intended to contribute to group reading and discussion rather than to collateral use.

R. O'N.

how to use this guide

Planning a Course in World Literature

Though this publication examines works of literature thematically, tracing common ideas among them, it offers several other approaches. Many references are made to similar characters that exist among a wide range of works. Frequent attention is also paid to literary techniques and devices common to a varied breadth of creative efforts.

The teacher who likes to plan a literature course historically will find dates of publication listed for each work, and an effort has been made to tie the actual date of publication into the development of literary movements.

If the teacher, because he has a predominant ethnic group or lives in a part of our country that is rich in the tradition of a foreign culture, wishes to plan a course by national contributions, such is possible with the listings in this guide. For examples:

Italian literature—Boccaccio, Manzoni, Verga, Pirandello, Alvaro, and Silone are among the authors reviewed;

Spanish literature is included with Lope de Vega, García Lorca, Moratín, Calderón, Pérez Galdós, Cervantes, Güiraldes, and Rojas;

Even some sequences of the more exotic literatures are included, as Japanese—Chikamatsu, *haiku,* Akutagawa, and Mishima.

Courses may also be organized by genre studies. In this book, the genre is usually indicated in the initial descriptive sentence of each entry. The genres so recognized may be considered historically in noting the development of a genre, or thematically as in the study of the adaptability and effectiveness of the genre.

Literary movements, which have always been handy pegs, are often indicated, though it is always wise to remind the student that no one work either belongs completely to one -ism or is completely representative of the movement's general character—that romanticism steals into even the harshest work of realism, into Zola's naturalism. However, we might indicate briefly some literary movements and representative works within them:

For romanticism, see Chateaubriand, Goethe, Hesse (p. 167), Chamisso, and Walpole; and for extensions of romanticism into symbolism, see Alain-Fournier, Maeterlinck, and Rilke;

For expressionism and surrealism, see Hesse (p. 169), Kafka, Ionesco, and Beckett.

The thematic approach which we have used has advantages over the other integrating devices we have discussed above, in that themes are universal and cover all languages and nationalities, all periods, and all movements. Though each entry in this guide does carry cross-indexing to related thematic materials, it might be convenient to list a few of the many possible themes that appear in the literary works. The list may serve as some inspiration; but then begin the teachers' difficulties, to fit a chosen number of works into the exigencies of a time schedule and a class aptitude, and to select works with sufficient appeal to the instructor so that he may communicate essential enthusiasm.

There are weaknesses in even a thematic course of literary study. A brief essay on pp. 414–419 discusses the diagnosis and treatment of such weaknesses that might afflict a program.

SOME THEMATIC SUGGESTIONS

Home Towns—always a delight to the high school student, whose first reaction to society is almost always contempt for the "crummy town" in which he lives, and whose second reaction is a desire (see "Escape" theme in this chapter) to find a better world (see "Utopia")—and whose maturity will finally convince him that escape and the "better world" lie within himself (see "The Search Within," following):

Dürrenmatt, *The Visit*, p. 106.
Gerstäcker, *Germelshausen*, p. 128.
Giraudoux, *The Enchanted*, p. 136.
Gogol, *The Inspector General*, p. 146.
Ibsen, *An Enemy of the People*, p. 185.
Mann, *Buddenbrooks*, p. 236, and *Tonio Kröger*, p. 239.
Pérez Galdós, *Doña Perfecta*, p. 279.
Sartre, *The Flies*, p. 309.
Twain, *The Man That Corrupted Hadleyburg*.
Vega, *Fuente Ovejuna*, p. 381.

Revenge:

Aeschylus, *Oresteia*, pp. 3–7.
Dumas, *The Count of Monte Cristo*, p. 102.
Dürrenmatt, *The Visit*, p. 106.
Euripides, *Medea*, p. 111.
Kleist, *Michael Kohlhaas*, p. 213.
Mérimée, *Colomba*, p. 253.
Rojas, *Celestina*, p. 301.
Sartre, *The Flies*, p. 309.
Sophocles, *Electra*, p. 337.
Strindberg, *The Father*, p. 349, and *The Stronger*, p. 351.

Adventures in Space and Time:

Capek, *The Life of the Insects*, p. 57.
Chamisso, *Peter Schlemihl*, p. 63.
Haggard, *King Solomon's Mines*, p. 159.
Hesse, *Steppenwolf*, p. 169.
Verne, *Journey to the Center of the Earth*, p. 391.
Wells, *The Invisible Man*, p. 401, *The Time Machine*, and *The War of the Worlds*.
Wren, *Beau Geste*, p. 411.

Wisdom Literature:
(after Proverbs, Job, and Ecclesiastes)

Greek Anthology, p. 153.
Khayyam, *Rubâiyyât*, p. 209.
La Rochefoucauld, *Maxims*, p. 217.

Montaigne, *Essays*, p. 263.
Tagore, *Gitanjali*, p. 359.

Escape—let's get away from it all:

Alain-Fournier, *The Wanderer*, p. 9.
García Lorca, *The House of Bernarda Alba*, p. 126.
Ibsen, *A Doll's House*, p. 183, and *The Wild Duck*, p. 190.
Synge, *In the Shadow of the Glen*, p. 353, and *Playboy of the Western World*, p. 355.
Wells, *The History of Mr. Polly*, p. 399.

Young Love under Difficulties:

Chikamatsu, *The Love Suicides at Sonezaki*, p. 78.
García Lorca, *The House of Bernarda Alba*, p. 126.
Goethe, *The Sorrows of Young Werther*, p. 142.
Keller, *A Village Romeo and Juliet*, p. 208.
Manzoni, *I Promessi sposi*, p. 241.
Mishima, *The Sound of Waves*, p. 255.
Molière, *The School for Wives*, p. 261.
Moratín, *The Maiden's Consent*, p. 265.
Palacio Valdés, *José*, p. 277.
Pérez Galdós, *Doña Perfecta*, p. 279.
Shakespeare, *Romeo and Juliet*.
Turgenev, *Spring Torrents*, p. 373.
—and many, many more!

The Rebel within Society:

Alvaro, *Revolt in Aspromonte*, p. 14.
Camus, *The Stranger*, p. 55.
Giraudoux, *The Enchanted*, p. 136, and *Ondine*, p. 138.
Hesse, *Youth, Beautiful Youth*, p. 171.
Kleist, *Michael Kohlhaas*, p. 213.
Koestler, *Darkness at Noon*, p. 215.
Malraux, *Man's Fate*, p. 234.
Pushkin, *Dubrovsky*, p. 289.
Sophocles and Anouilh, *Antigone*, pp. 335 and 20.
Turgenev, *Fathers and Sons*, p. 369.
Wilde, "The Ballad of Reading Gaol," p. 405.

Prison Literature:

Camus, *The Stranger*, p. 55.
Dostoevsky, "The Legend of the Grand Inquisitor," p. 98.
Koestler, *Darkness at Noon*, p. 215.
Plato, *The Phaedo*.
Sartre, "The Wall," p. 313.
Schiller, *Mary Stuart*, p. 315.
Shaw and Anouilh, plays on Joan of Arc, pp. 323 and 24.
Wilde, "The Ballad of Reading Gaol," p. 405, and *De Profundis*.
—in addition to a long list that might be compiled of works written while in prison, e.g., Malory's *Le Morte d'Arthur*,

p. 233, Bunyan's *Pilgrim's Progress*, and Raleigh's *History of the World.*

Works That Speak for Voiceless Cultures:
Azuela, *The Underdogs*, p. 28.
LaFarge, *Laughing Boy*, p. 219.
Steinbeck, *The Pearl*, p. 343.

The Little Man in Society (the Charles Chaplin figure):
Courteline, one-act plays, p. 91.
Gogol, *The Cloak*, p. 144.
Hugo, *Les Misérables*, p. 179.
Ionesco, *Waiting for Godot*, p. 38.
Orwell, *Animal Farm*, p. 271.
Pagnol, *Topaze*, p. 275.
Voltaire, *Candide.*
Waugh, *Decline and Fall*, p. 397.
Wells, *The History of Mr. Polly*, p. 399.

Search for a Better Society:
Hilton, *Lost Horizon.*
More, *Utopia.*
Orwell, *Animal Farm*, p. 271, and *Nineteen Eighty-Four*, p. 273.
Swift, *Gulliver's Travels.*
Voltaire, *Candide* and *Zadig*, p. 393.

The Search Within:
Andreyev, *The Seven That Were Hanged*, p. 16.
Camus, *The Stranger*, p. 55.
Dinesen, in *Seven Gothic Tales*, p. 93.
Hesse, *Siddhartha*, p. 167.
Huysmans, *Against Nature*, p. 181.
Koestler, *Darkness at Noon*, p. 215.
Richter, *The Waters of Kronos*, p. 297.

Growing Up (Bildungsroman):
Alain-Fournier, *The Wanderer*, p. 9.
Conrad, *Youth*, p. 87.
Conton, *The African*, p. 88.
Güiraldes, *Don Segundo Sombra*, p. 157.
Hesse, *Youth, Beautiful Youth*, p. 171.
Joyce, *Portrait of the Artist as a Young Man*, p. 200.
Mann, *Confessions of Felix Krull, Confidence Man*, p. 237.
Maugham, *Of Human Bondage*, p. 247.
Mishima, *The Sound of Waves*, p. 255.
O'Neill, *Ah, Wilderness!*
Schreiner, *The Story of an African Farm*, p. 317.

Changing Society :
Chekhov, *The Cherry Orchard*, p. 69.
Mann, *Buddenbrooks*, p. 236.
Pérez Galdós, *Doña Perfecta*, p. 279.
Sholokhov, *And Quiet Flows the Don*, p. 325.
Turgenev, *Fathers and Sons*, p. 369.

ACKNOWLEDGMENTS

I wish to express my appreciation for the encouragement and counsel of the members of the Committee on Comparative Literature of the National Council of Teachers of English. Good advice came from Horst Frenz of Indiana University, Kenneth Oliver of Occidental College, and Ernest Hassold of the University of Louisville; but my mistakes and prejudices do not reflect upon them. James R. Squire, Executive Secretary of the NCTE, and Enid M. Olson of the Committee on Publications were of great aid. Cynthia H. Smith of the NCTE office guided the manuscript through its publication.

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Finally, I wish to thank the many publishers represented in this work who generously provided me with desk copies—reading for a lifetime.

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COMPARATIVE REVIEWS

18

Aeschylus, AGAMEMNON, 458 B. C.; 55 pages.

Greek tragedy, first play of the only complete Greek trilogy, the *Oresteia*.

IMPORTANCE: Aeschylus fathered Greek drama, making the chorus functional in the action and adding principals beyond the single actor of plays before his time, thereby tightening the presentation of dramatic conflict. Also important: *Agamemnon* begins subsequent to the fall of Troy and is related to all the legends of that war, including those of Odysseus (p. 174).

AUTHOR: Of Aeschylus little is known. He fought in the Graeco-Persian wars, possibly at Marathon. He wrote over ninety plays, all but seven of them lost.

RESUME: Agamemnon is returning victorious from Troy, having escaped the tempest which initiated Odysseus' long wanderings, and brings with him, back to Argos, Cassandra the prophetess as his prisoner and mistress. The play opens with the beacon fires that signal the end of the war. Clytemnestra the queen greets her husband with false joy. She has banished their son, Orestes, and she is living with Aegisthus, descendant of that Thyestes who had been served his own children at a banquet given by Thyestes' brother, Atreus (Agamemnon's sire), and who had invoked a curse on the house of Atreus that Agamemnon is to share.

Cassandra prophesies the doom that awaits her and Agamemnon. When they enter the palace, Clytemnestra murders both her husband and his mistress, then brazenly faces the assembled Argive citizens, proudly boasting of what she has done. The false queen and the false king, Aegisthus, together defy Argos as the drama ends.

There is little stage action, but the speeches are filled with personal and historic tension, and the chorus, instead of functioning always as a body, breaks into individual comment. As this drama stands at midpoint between the episodes of the Trojan war and the heroes' homecomings, so is it central in the development of chorus-actor relationships in the evolution of Greek drama, and so it stands crucially in the changing attitudes toward the ancient gods—whom Aeschylus venerated, Sophocles humanized, and Euripides began to treat familiarly.

COMPARATIVE: A study of *Agamemnon* would ideally include *The Libation Bearers* and the *Eumenides* (both following this entry) and the many comparative works suggested under these entries. The major theme of the family curse may be considered in Eugene O'Neill's *Mourning Becomes Electra*, a psychotic treatment of the Atreus development, with its time shifted to po Civil War America. For the curse on the house of Atreus, see Seneca's *Thyestes* (p. 319).

TRANSLATION: By Richard Lattimore, in *Greek Tragedies*, Vol. I, Phoenix Books P-41, $1.35. Beautiful verse, sometimes difficult; in need of additional footnoting.

Aeschylus, THE LIBATION BEARERS (CHOEPHOROE), 458 B. C.; 38 pages.

Greek tragedy, second part of the *Oresteia*, in which Orestes revenges the murder of his father, Agamemnon.

IMPORTANCE: The idea of personal guilt: though Orestes wreaks revenge according to prophecy, still his mother's blood pursues him. This idea of personal guilt is changed into the concept of public morality in the following drama, the *Eumenides* (next entry).

AUTHOR: See *Agamemnon*, p. 3.

RESUME: Years after Aegisthus and Clytemnestra have learned to feel secure, Orestes returns from Phocis. First we see Electra making libations to her father's memory and invoking vengeance; then as Orestes appears there is mutual recognition between brother and sister, and plans are made for taking revenge. Electra tells her brother Clytemnestra's terrible dream of having given birth to a snake which nursed both her blood and milk. To Orestes, the prophecy which he has had from Lexias at Pytho now seems real—he is indeed to be "the savior," as the chorus calls him. With the chorus, Orestes and Electra chant a ritual incantation to the dead king Agamemnon that his ghost may share in their revenge. Their plot for the assassination of the guilty pair is completed: Orestes is to appear as a traveling merchant who reports Orestes' death. This plan is put into action; Clytemnestra invites the merchant into the house and sends for Aegisthus to hear the good news. Aegisthus enters and is slain by Orestes and his comrade Pylades. Clytemnestra now sees her danger and pleads motherhood in asking for mercy. Orestes hesitates, but Pylades urges him to action, and he kills. In a sad address, Orestes confesses, "I have won; but my victory is soiled, and has no pride." And, though no one else receives the vision, he sees the drops of his mother's blood "come like gorgons, they/ wear robes of black, and they are wreathed in a tangle/ of snakes. . . ." Orestes flees, pursued by the furies of individual guilt.

As in typical Aeschylean drama, the beauty of the speeches by the chorus is supreme; they are filled with dark, mysterious currents of blood and earth. Even if one understands only partially these brooding people and their talk, that is enough for an appreciation of this play.

COMPARATIVE: In Sophocles' *Electra* (p. 337), note how much more passion and bitterness this dramatist allows her than does Aeschylus. In further comparison, see how commonplace and almost amusing Sartre depicts Electra in *The Flies* (p. 309) and what Sartre gains and loses in placing Fate on the stage in the person of Zeus. Orestes, unwilling and hesitant in Aeschylus' drama, is born again in Mérimée's *Colomba* (p. 253), but the compulsive, driving heroine of Mérimée's use of the Orestes situation is closer to Sophocles than to this drama of Aeschylus'. For the basic incident of the curse on the house of Atreus, see Seneca's *Thyestes* (p. 319).

TRANSLATION: By Richard Lattimore in *Greek Tragedies*, Vol. II, Phoenix Books P-42, $1.35.

Aeschylus, EUMENIDES, ca. 458 B. C.; 36 pages.

Greek tragedy, final part of the *Oresteia*. One of the most famous trials in literature.

IMPORTANCE: When the Furies, themselves more ancient than the gods of Greece, are domesticated and made keepers of the hearth, this metamorphosis represents the fact that nature and society are reconciled and that the new gods of intellect and order take precedence over the primitive forces of creation. The gorgons that pursue Orestes stand for matriarchal and savage blood-lust; Orestes' crime, to Athene and Apollo, provides the opportunity for the establishment of social justice.

AUTHOR: See *Agamemnon*, p. 3.

RESUME: Orestes enters the temple square of Athens pursued by the gorgons; Hermes guides him here to seek release. Apollo lulls the Furies to sleep, but Clytemnestra's spirit enters and urges them to vengeance against her son. Orestes prays to Athene, who enters and listens to the pleas of both sides. She favors Orestes but fears the supernatural wrath of the Furies, who could destroy the land with their poison. Orestes pleads that he acted on the Apollonic oracle's express command. The Furies argue that murder is one thing but that spilling one's own blood is quite another. Apollo makes a spirited plea for Orestes, and Athene herself casts a deciding vote for him. Orestes is freed, released from the revenge of the Furies, and leaves. The dissatisfied gorgons threaten retribution against the whole of Attica. Athene offers them new godship under the earth; when they refuse this position, she placates them by establishing them evermore as benevolent household deities.

COMPARATIVE: For other famous trials, see Kafka's *The Trial* (p. 204); Plato's *Apology, Phaedo,* and *Crito*; and Mersault's trial in Camus *The Stranger* (p. 55); all these have something to say about the public's share in individual guilt. For another conflict between natural law and divine law, a conflict that man finds hard to reconcile, see the book of Job. The feminine vengeance that the Furies and Clytemnestra seek finds some similarity in Dürrenmatt's *The Visit* (p. 106). For the basic incident of the curse on the house of Atreus, see Seneca's *Thyestes* (p. 319).

TRANSLATION: By Richard Lattimore in *Greek Tragedies*, Vol. III, Phoenix Books P-43, $1.35.

Akutagawa, Ryunosuke, RASHOMON AND OTHER STORIES, 1922; 130 pages.

Brilliant short stories from Japan, the title story of which has appeared as a movie.

IMPORTANCE: Akutagawa is one of Japan's first major writers and brings the Western influence, which bewildered many of his fellow authors, into a coherent and yet entirely Japanese pattern. He writes in a fine, detached style, nervous and highly sensitive, and is known for his retelling of old Japanese stories.

AUTHOR: Akutagawa, born in 1892 in Japan, early showed literary promise. After his university career, he became an English literature instructor at the Yokosuka Naval College. In spite of family difficulties, poverty, and a nervous breakdown, he wrote steadily until 1927, when he committed suicide.

RESUME: "Rashomon," though a short story, in its breadth gives the impression of a novella. The film play, *Rashomon*, as we know it, is found in the companion tale, "In a Grove," and the character of the criminal is revealed in the title story.

"Rashomon" is told in dramatic monologue, like Browning's, only less subjective. A robber sets upon a samurai and his wife, and a murder is committed. Who committed it remains the problem of the story. In the exposition of the events, a woodcutter, a traveling priest, a policeman, the mother of the samurai's lady, and finally the murdered man himself (speaking through a medium) all give their versions of the incident. The question emerges, what is truth? It is a profound psychological narrative, without answers.

Another worthwhile story in this collection is "Kesa and Morito," basis for the film *Gate of Hell*. Also particularly interesting is "The Dragon," with its theme of faith versus gullibility toward a supernatural event.

COMPARATIVE: For equal mystery and incompleteness, see Saki's short story "The Open Window." For another look at the question of what truth is, see Calderón's *Life Is a Dream* (p. 50) and Pirandello's *It Is So! (If You Think So)* (p. 281). Partial revelation of the truth through interrogation of many witnesses is also the technique of Silone's *The Secret of Luca* (p. 329). For pictorial background on Japan and its people, see Werner Bischof's *Japan* (Bantam GDQ-2). Other examples of Japanese literature are to be found under Mishima (p. 255) and Henderson's collection of *haiku* (p. 161).

TRANSLATION: By Takashi Tojima, Bantam Classic AC-42, 50¢. A beautiful little book with decorative bits by Hokusai.

Alain-Fournier, Henri, THE WANDERER (LE GRAND MEAULNES), 1913; 254 pages.

French. A dreamlike novel of young love that bears little resemblance to any other work of fiction and is a rare contribution to symbolism in the novel.

IMPORTANCE: Recognized in France and by Western critics as a major classic.

AUTHOR: The author died at 28; he was born in Chapelle-d'Angillon in 1886 and was killed in battle on the Meuse in 1914. He left no other writing, besides letters and fragments.

RESUME: Young Seurel tells the story of Meaulnes who comes to his parents' boarding school and, one day, on an unauthorized absence, loses his way and finds himself in a betrothal festival in a decayed castle in a winter woods. Almost all the guests are children, and the atmosphere is fairylike. Here Meaulnes falls in love with the daughter of the castle, Yvonne. When the festival ends tragically, Meaulnes is transported back to school, and he realizes that he has no idea as to where he has been. The story becomes the saga of two schoolboys who try to rediscover the way to the lost domain, of their eventual success, of the marriage of Meaulnes and Yvonne, and of the tragic cross-currents of another love affair—that of Yvonne's brother Frantz and his betrothed, of Yvonne's death, and of Meaulnes' revelation of himself: that he is an eternal searcher, a wanderer after beauty and mystery, and that he cannot cease.

All this is told in a fairytale atmosphere representing almost allegorically man's struggle after ideal beauty and the slight grasp of it that he is permitted.

COMPARATIVE: We have claimed that this work is solitary. However, in the portrayal of young love, parallels may be found in Meredith's *The Ordeal of Richard Feverel* (Ch. XVIII, "Ferdinand and Miranda") or in the fairytale approach in Giraudoux's *Ondine* (p. 138). The closest parallel in plot, characters, and the motif of the search is to be found in Eugène Fromentin's *Dominique*. The idealism of the characters compares with those of Goethe's *The Sorrows of Young Werther* (p. 142). Other pictures of French school life are in Pagnol's *Topaze* (p. 275), Anatole France's *My Friend's Book*, and in Colette's *Claudine at School*. A fairytale entrée to the first part of *The Wanderer* might be "The Sleeping Beauty," in prose, verse, or ballet music. The theme of the lost domain occurs also in Gerstäcker's *Germelshausen* (p. 128). The "quest" motif also appears in Joyce's *Portrait of the Artist as a Young Man* (p. 200).

TRANSLATION: By François Delisle, Anchor A-14, 95¢.

Alarcón, Pedro Antonio de, THE THREE-CORNERED HAT (EL SOMBRERO DE TRES PICOS), 1874, story laid in 1805; 104 pages.

> Spanish. A novella with typically Spanish emotions of love and revenge and the Iberian genius for trickery—an altogether amusing story and characters, and a fine example of regionalism.

IMPORTANCE: Manuel de Falla wrote the music and Diaghileff created the ballet of this title, a high point in the repertory. Moreover, the work is important for its demonstration of a folktale turned into high literature without losing the strong peasant humor of its source.

AUTHOR: Alarcón (1833-1891) won his bachelor's degree at fourteen and became a bachelor of law and divinity, but he left scholarship for journalism. A political firebrand under Isabella II. he fought a duel and then found it expedient to join the army and fight in North Africa. After this experience he entered politics again, published this novel, and devoted himself entirely to writing.

RESUME: The mayor Don Eugenio of the three-cornered hat desires the beautiful Frasquita, wife of Tío Lucas, who operates a mill outside a town in Andalusia, a rallying point for the élite who like to congregate under the mill's grape arbor, admire the beautiful wife, and consume the miller's good refreshments. The mayor slyly arranges to have Lucas arrested one night. While Lucas is gone, Don Eugenio sneaks to the mill but unfortunately falls into the mill race. The plucky Frasquita gives the old Don a good scolding, puts him to bed, hangs his clothes to dry by the fire, and then sets off to town to find her husband. Her husband meanwhile, smelling a plot in his trumped-up arrest, escapes detention and heads back to the mill to see what is going on. Frasquita's and Lucas' mules, stablemates, recognize and bray to each other as they pass in the dark. Lucas finds Frasquita gone and sees through a keyhole old Don Eugenio in his bed, clothes drying before the fire. Consumed with hot Spanish vengeance, he puts on the mayor's clothes and tricornered hat and heads for the town to take his revenge on the mayor's pretty wife. Frasquita back at the mill finds Don Eugenio, out of bed now and dressed in the miller's clothes. Both suspecting the horrible truth, they make a mad dash for town and find—Tío Lucas dressed as the mayor swaggering out of the mayor's wife's bedroom! The explanations of the night's wild confusion prove everyone innocent and leave Frasquita and Lucas more than ever in love with one another.

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COMPARATIVE: Some of the involved stories of Boccaccio (p. 44) come to mind, for instance "Pamfilo's Story, Ninth Day." For the theme of a married couple true through all adversity, see Boccaccio's faithful Griselda in "Dioneo's Story, Tenth Day."

Other instances of complicated story lines and confused identities may be found, of course, in Shakespeare and Plautus (p. 283).

Be sure to teach this with Manuel de Falla's clever music. Another musical comparison is Debussy's slight comic opera *L'Heure Espagnole.* If a text is available, it will show a French version of similar characters and plot line.

TRANSLATION: By Harriet de Onís, Barron's Educational Series, $1.25. Accurate, rapid moving, as Spanish as an English text can be, giving just the correct amount of foreign-ness to add to reading pleasure. Fine, large type, and a cover illustration from Goya.

Alegría, Ciro, THE GOLDEN SERPENT (LA SERPIENTE DE ORO), 1935; 175 pages.

Peruvian. A novel laid in Peru's wild mountainous regions where a great river provides both life and death to the *cholos*.

IMPORTANCE: Because little literature has come our way from South America, we feel elation at both the discovery and the worth of it in such a work as Alegría's. It is a magnificent picture of life in up-country Peru without the fault of being merely picturesque; it is so honest that it reads as if written for the people it concerns, in a blend of realism and poetic style.

AUTHOR: Alegría (1909-   ) was raised on the banks of the Marañón River of which he writes and studied under the poet Cesár Vallejo. In 1934 he was exiled to Chile for taking part in the movement against Trujillo. He now teaches at the University of Puerto Rico.

RESUME: Though the "hero" of the novel is the river, a series of half-connected life stories merges with it and seems to rise and fall with its floods and its times of peace. The love story of Arturo and Lucindas, who flee the wrath of the constabulary with the help of Arturo's brother Roge after a village fiesta, is delightfully and tensely told. So is the tale of how Roge loses his life in a desperate voyage on their balsa raft down the river rapids. Most of the little stories are tragic, as the story of Don Osvaldo, a mining engineer who comes from the capital in his new shiny "mountain" clothes and boots and gradually learns to understand the people and share their ways, even to the chewing of *coca* leaves, and just as he learns to understand the Marañón River, "The Golden Serpent," he is bitten by another little yellow serpent and dies. The simple people of the uplands who fight unwillingly with "the law" are summarized in the character of Riero, an outlaw by the accident of circumstances.

The novel is not tightly plotted. It moves like the day-to-day living of the *cholos* themselves, or the wandering of the river. It is lively. Both the violence and the peace of the river and the people fill the pages.

COMPARATIVE: This novel is structured much like Andrić's *The Bridge on the Drina* (p. 18), and, though geographical worlds apart, has a similar effect. In locale, it compares interestingly with Hudson's *Green Mansions* (p. 176), also with Wilder's *The Bridge of San Luis Rey* (p. 407), which, in the city sophistication of Wilder's characters, seems like the reverse side of the Peruvian mirror. For a like tale of a violent river on which mankind depends, you might read Pearl Buck's novella *Old Demon River*.

TRANSLATION: Harriet de Onís, Signet CP-114, 60¢. Wonderfully readable; has an afterword. Cover and typography contribute to the worth of this offering.

Alvaro, Corrado, REVOLT IN ASPROMONTE (GENTE IN ASPROMONTE), 1930; 120 pages.

Italian novel of Calabrian peasants living under the domination of a twentieth century feudal family.

IMPORTANCE: This book has the authentic ring of the soil which is missing in many "proletarian" novels, a type which has had wide currency today (including our own, as in Steinbeck's *The Grapes of Wrath* or Richard Wright's chilling *Native Son*). Alvaro's work has received high critical acclaim in Italy.

AUTHOR: Alvaro (1895–1955) was born in Calabria and educated in Milan. He was a journalist and served in World War I. He traveled widely in Europe and left many travel essays and short stories, as well as several novels.

RESUME: The novel does not always move as if propelled by conscious artistry: there are unrelated incidents, momentary characters, and omissions of motivation and even of action from time to time; yet perhaps this technique, or lack of it, finally achieves a picture of life that is more satisfying than that in many more carefully contrived works. In this respect it is similar to Azuela's *The Underdogs* (p. 28). The writing is spare and direct and remains objective.

Aspromonte is a mountain village in which the Mezzatesta family owns everything—land, grazing ground, livestock, money, and people. Generations have worked at the same job for them, feudally; Argiro the shepherd follows his father's accupation and hopes his son will, too. However, bad luck dogs Argiro; the Mezzatesta sheep tumble down a cliff. Jobless, he and his wife hire out at menial labor and bitterly scrape up an existence for two deaf-mute sons, for the elder son Antonello, and for the newcomer Benedetto. An ambition arises in Argiro's head—that Bendetto is to become a priest. This will be his revenge against the Mezzatesta having a priest in his family. For this purpose, wife, husband, and elder son make slaves of themselves and finance Benedetto's education in a seminary. Eventually, bad luck strikes Argiro again. Jealous Mezzatesta burn Argiro's stable and his mule, his sole source of livelihood. Bendetto is forced to leave the seminary. Antonelli comes back to Aspromonte ill, wasted, and exhausted from hard work and malnutrition. Enraged, he sets the mountain forests and pastures of the Mezzatesta family afire. The fire bankrupts the aristocrats; Filippo Mezzatesta loses his eyesight fighting the blaze. Antonelli butchers and passes out to the poor the Mezzatesta livestock and then calmly waits on the mountain for the police to come.

COMPARATIVE: See under "Importance" and "Resume" above. The same theme is treated in Silone's *Fontmara* (p. 327) very ably, more artistically, and more angrily. Also worth noting in comparison would be Verga's *The House by the Medlar Tree* (*I Malavoglia*, p. 385) and Lampedusa's *The Leopard* (p. 223). Theme of the Corrupt City: Pérez Galdós' *Doña Perfecta* (p. 279).

TRANSLATION: Ably done by Frances Frenaye, New Directions #119, $1.35.

Andreyev, Leonid, THE SEVEN THAT WERE HANGED (RASSKAZ O SEMI POVESENNYX), 1909; 80 pages.

Russian novella; psychological study of condemned conspirators.

IMPORTANCE: Andreyev is interesting for his position as a sardonic priest of naturalism. His slices of life are probed deeply, seemingly clinically, but with the slight sympathetic smile of the writer who must be careful in the way he expresses himself.

AUTHOR: Andreyev (1871–1919) was born in Orel, was educated in a public school, attempted suicide as a young man, and thereafter began to write his impressive stories "permeated with the horror of life." His works, however, show a tremendous humanism—*The Seven That Were Hanged* is an indictment of capital punishment and *The Red Laugh* is an indictment of war. At the time of the Bolshevik revolution he fled Russia; in Finland, he experienced again the poverty of his youth.

RESUME: His Excellency the Minister is notified that a bomb is to go off near him at one o'clock. In contrast to his growing terror and illness, we meet his would-be executioners, who are apprehended but are calm and resigned. Convicted and sentenced to be hanged are Sergey Golovin, preparing himself in his prison cell with conditioning exercises; the girl Musya, who ecstatically sees her death as the finest of all deaths, that of a martyr; Werner, the leader, whose calm and cultured detachment gradually melts into a wave of understanding and pity; Vassily Kashirin, whose fear grows and grows; Tanya Kovalchak, whose full motherly concern is called forth. Another contrast to these people who find themselves willing or unwilling to die for the idea they had sought to enforce by terror is found in the two men who share their imprisonment and their sentence—Ivar Yanson, a simple and brutalized Esthonian farmhand who ran amok one day and murdered his employer, and Michka the Gypsy, a humorous brigand whose toughness holds up less well than the tenderness of some of the weaker characters.

Andreyev's story flits from one character to another, tracing the character changes that take place as their time to die creeps closer. Once the sentence has been pronounced, everything happens of itself; human sympathy is cut off, and the machine takes over; this seems to be Andreyev's thesis.

COMPARATIVE: Cocteau's *The Infernal Machine* (p. 81) and Camus' *The Stranger* (p. 55) underline the same theme (of man finally alone within society). Anouilh adds a statement about tragedy, that one may shout as loud as he wishes but may not whimper, which is relevant here (as in Sartre's "The Wall," p. 313, and Koestler's *Darkness at Noon*, p. 215), and Camus through his hero Meursault sees justice as something which society has created, has lost interest in, and does not understand, and which carries the individual helplessly. Another relevancy to the question of human justice is in Kafka's "In the Penal Colony," where justice seems to emerge as the process and execution, not the sentence itself.

TRANSLATION: No translator given for Vintage V-715, $1.25. Includes a number of other tales, among them the discussion-provocative fable, "Lazarus," and the fiercely naturalistic collection of fragments called *The Red Laugh*.

Andrić, Ivo, THE BRIDGE ON THE DRINA (NA DRINI CUPRIJA), 1945; 429 pages.

Jugoslavian. An unusual novel that personalizes history in myth and legend.

IMPORTANCE: This novel is so close to the ballad and epic traditions—particularly in its consideration of the event as history and folktale—that it deserves serious scrutiny in comparison with these genres.

AUTHOR: Andrić (1892-), from a poor artisan family, made his own way through the universities of Sarajevo, Zagreb, Cracow, and Graz. He was active in youth and freedom movements before World War I; in World War II he was minister to Germany while Jugoslavia was awaiting the Nazi invasion. He retired during the war to write this novel and the other two which comprise his so-called "Bosnian trilogy."

RESUME: It is difficult to tell the story of a novel whose central "character" is a bridge built by the Turks during their occupation as a gesture of humanity. Andrić recounts the building of the bridge with all the atmosphere, incidents, personalities, and violence that went into it. Here he first touches on the tension of time between myth, the event as the people remember it, and history, the event as it really occurred, and upon the cumulative growth of such myths in popular memory. Around this bridge is spun out the lives of the villagers of Višegrad. Over this bridge crosses one invading nation after another, bringing both terror and justice, both war and prosperity, and adding to the growing legend of people who see in the bridge the only stable symbol of their lifetimes. Here in Bosnia, a land where Turkish Moslems, Serbian and Bosnian Christians, Sephardic Jews, Austrian soldiers, Hungarians, and Macedonians intermingle, some sort of harmony or balanced discord is achieved. Each story that Andrić tells is fascinating in itself, beyond what it adds to the majestic legend of the bridge. His moving tale ends with the destruction of the bridge in 1915, the end of an epoch.

COMPARATIVE: This could well be taught with an epic, such as the *Odyssey* (p. 174), as myth and legend accumulate around the bridge in the same manner as around Odysseus' heroic figure. The reader will also be struck by the use of many heroic devices: epithets, similes, proverbs, a sense of timelessness, and the heroic quality of the individuals who enter even a losing fight for the sake of the struggle itself, proving what it is to be a man. Only the occasional barbarity of the story might offend the Western reader, if that is possible after Hiroshima.

The varied material, dozens of short stories, reminds one of the color of the *Thousand and One Nights* (p. 363). Many motifs and themes are used, so comparisons are endless. For example, the theme of a deal with the devil, in Chapter XII, is cleverly handled by Andrić in the manner of Chamisso's *Peter Schlemihl* (p. 63) and offers initiatory action similar to Goethe's *Faust* (p. 140) and Marlowe's *Tragedy of Dr. Faustus*.

TRANSLATION: By Lovett F. Edwards, Signet A-2143, 95¢.

Anouilh, Jean, ANTIGONE, 1944; 53 pages.

French. One-act tragedy, modern version of Sophocles' Greek *Antigone* (p. 335).

IMPORTANCE: Significant in comparative study to demonstrate the continuing evolution of tragic concepts. A good play in its own right, it may appeal to today's reader more than Sophocles' does: here the characters are allowed to express emotions more fully than in the Greek drama, and nobility is shown to be not always noble.

AUTHOR: Anouilh (1910–) writes for both stage and film. He was born at Bordeaux of a musical mother and a tailor father, was poor, studied law as most French authors seem to do, and found work in an advertising agency; eventually he drifted into stage life and found his trade.

RESUME: The story outline is unchanged from Sophocles (p. 335). The philosophy is different.

COMPARATIVE: Like Cocteau (p. 80), Anouilh sees tragedy as a machine which has to run down once it has been wound: "When your name is Antigone there is only one part you can play; and she will have to play hers through to the end." Antigone is allowed to make an appeal to the audience's sympathy in such statements as: "I'm just a little young still for what I have to go through." To allow such emotional betrayals, Anouilh has provided his heroine with a nurse-confidante in the seventeenth century manner. To take the responsibility for the tragic action away from Fate, Tiresias is absent, and Creon, as a modern figure, must make his own decisions; he does not repent, as Sophocles' Creon does, but allows tragedy to take its course. He is driven by the duties of kingship and of loyalty to the state (as he warns himself in warning Oedipus, p. 339) and insists on the loneliness of his position. Antigone's beloved brothers are shown to be "a pair of blackguards," not worth Antigone's effort and sacrifice. Thus the heroine, who would prefer to remain a child, is seen as wilful in her opposition to Creon's orders. Anouilh's Antigone is a delightful character because of the youthful and passionate nature of her rebellion, and more than once she reminds one of Giraudoux's Isabel (p. 134) or his Ondine (p. 138).

The chorus in this tragedy is a single voice, commenting freely on the action and philosophy in the manner of Wilder's *Our Town*. Through this chorus, Anouilh makes an important modern statement in the early moments of this play about the purpose of tragedy and the behavior of the tragic character; the statement deserves comparison with that in Arthur Miller's preface to *A View from the Bridge* (Bantam J-2331, 40¢).

TRANSLATION: By Lewis Galantière, Mermaid Dramabooks MD-10, $1.75. Includes *Romeo and Jeanette*, *Eurydice*, *The Rehearsal*, and *The Ermine*.

Anouilh, Jean, BECKET, OR THE HONOR OF GOD (BECKET, OU L'HONNEUR DE DIEU), 1959; 62 pages.

French. Four-act tragedy about St. Thomas à Becket and his friend King Henry, who had to allow Becket's death.

IMPORTANCE: Anouilh is perhaps the most prolific dramatist of our time, and his choice of subject matter in *Becket* is widely relevant to the revival of near-classic tragedy (as in Miller's *A View from the Bridge)* and exemplifies every advantage of modern stagecraft (see similar devices in *Death of a Salesman*) as stage drama comes closer to cinema.

AUTHOR: See *Antigone*, p. 20.

RESUME: The roistering young Henry II has one friend he trusts as he sets about the large business of reconciling his Norman loyalties and the duties of citizenship he owes his Saxon underdogs; this friend is Becket, a neat, smart, personable young man who can feel loyalty but never love. In the campaign against France, Henry, beset with the need of both income and suzerainty from the Catholic kingdom-within-his-kingdom, suddenly makes Becket the Archbishop of Canterbury—this even though Becket himself is of Saxon ancestry, and this even though Henry's four powerful but stupid barons are Becket's savage enemies. Once he is archbishop, entrusted with the "honor of God," Becket is surprised to find that he must in conscience oppose the policies and desires of both his friend and his king. Henry cannot tolerate this opposition. Becket flees to France and enjoys the political protection of King Louis. Becket next goes to the Pope in Rome to ask to be relieved of his archbishopric that he may fulfil his life as Henry's loyal subject. The Pope, playing politics, delivers him again to France. In France Henry and Becket have a memorable meeting in which they try to reconcile their differences; it is memorable because of the signs of friendship that almost destroy the political maneuvering, but reconciliation fails. Henry is torn between loyalty to his love for Becket and his responsibilities to forge a strong kingdom. Becket has to be the sacrifice. Alone before the altar of Canterbury, Becket is attacked by the four barons and falls under their swords. The play begins, actually, as Henry undergoes penance at the tomb of Thomas, and the drama is a series of personal flashbacks and elaborately effective lap-dissolves managed with possible stage properties.

The reader likes everyone in this play: King Louis for his ironic and intelligent grasp of necessities and political implications, Henry for his blunt honesty and his sureness in calling things by their proper if indelicate names, Becket for his unswerving devotion to the line he assumes to be his duty; and so we are captive to the sway of large, opposing emotions, even in the reading.

COMPARATIVE: Creon is impaled on the same horns of dilemma in Anouilh's *Antigone* (p. 20) and that of Sophocles (p. 335). Elizabeth the Queen is likewise torn between justice and necessity in Schiller's counterpart, *Mary Stuart* (p. 315). A comparative study could be made with T. S. Eliot's *Murder in the Cathedral* (1935). Finally, it is worth mentioning that the pilgrims of Chaucer's *Canterbury Tales* were on pilgrimage to *this* Becket's tomb. See other Anouilh entries, pp. 20–25.

TRANSLATION: Excellent, by Lucienne Hill, in Paul M. Cubeta's *Modern Drama for Analysis*, $3.95; this anthology includes Shaw's *The Devil's Disciple*, Ibsen's *Rosmersholm*, O'Neill's *Desire under the Elms* (see Sophocles, p. 337), Tennessee Williams' *The Glass Menagerie*, Chekhov's *The Cherry Orchard* (p. 69), Arthur Miller's *A View from the Bridge*, Eliot's *Murder in the Cathedral* (analogue to *Becket*), Wilder's *The Skin of Our Teeth* (p. 409), and Edward Albee's shocking little game with expressionism, *The Sandbox*.

Anouilh, Jean, THE LARK (L'ALOUETTE), 1953; 53 pages.

French. Two-act tragedy on the trial and martyrdom of Jeanne d'Arc.

IMPORTANCE: *The Lark* enjoyed a successful Broadway run (1955) and U. S. tours in the French production by Le Trêteau de Paris (1963-1964). It is a highly interesting example of "antitheatre" in many respects: drama becomes not the illusion of reality, but the destruction of that illusion; as "the play within a play" of Hamlet was known to be only a play, but the exterior drama was treated as being real, so does Anouilh sometimes purposely confuse Joan's tragedy as it unfolds. So it is he adds whimsy and drollery to serious moments. Similar treatment may be found in his *Antigone* (p. 20) and *Becket* (p. 22), in Wilder's *The Skin of Our Teeth* (p. 409), and in serious moments and pronouncements of Giraudoux (pp. 134–139). This lightness and irony are to be found in much modern literature; note T. S. Eliot's "Love Song of J. Alfred Prufrock" or Masters' *Spoon River Anthology,* for examples.

AUTHOR: See *Antigone,* p. 20.

RESUME: Joan is being tried in a courtroom where sudden fades and dissolves remove her into the past in which she hears her voices, or quarrels with her father, or runs after Beaudricourt to secure her horse—only to be caught up short and suddenly by the officer of the court. Ladvenu and Cauchon are prominent figures in Joan's trial as they plead for her defense; Anouilh adds the figure of the old Inquisitor to attack and condemn Joan's humanity—for ennobling mankind as being God's greatest miracle. Warwick, her British enemy, is characterized by reluctant nobility and forgiveness toward Joan, even open admiration, and dislike for his duty in asking her punishment. Anouilh adds a sardonic note at the play's end as Joan acts out "her happiest day," the day of Charles' coronation; but Joan smiles about it, dismissing the coronation as secondary to the salvation of her country.

COMPARATIVE: Shaw in *Saint Joan* (p. 323) adds similar whimsy but handles his material in straightforward chronology, in a traditional manner, and provides the illusion we expect in theatre; the result is more dignified and tragic than Anouilh's version, though it is interesting to note in both plays the effective balance with tragedy that the humor sustains. Modern playwrights seem to be drawn to historical tragedy: see *Becket* (p. 22), T. S. Eliot's *Murder in the Cathedral,* and Sherwood's *Mary of Scotland.* For a contrast in the modern and classical approach to tragedy, compare one of the Anouilh tragedies to

Schiller's *Mary Stuart* (p. 315). Compare some of Joan's whimsical philosophical remarks to those of Giraudoux's young girls (pp. 134–139). For the figure of the Inquisitor, see also "The Legend of the Grand Inquisitor" (p. 98) from Dostoevsky's *Brothers Karamazov.* (Other comparatives under "Importance," above.)

TRANSLATION: Adapted by Lillian Hellman, in *Anouilh, Five Plays,* Vol. 2, Mermaid Dramabook MD-13, $1.75. Includes *Ardele, The Restless Heart, Time Remembered,* and *Mademoiselle Colombe.*

AUCASSIN AND NICOLETTE, 13th century; 42 pages.

French. A *chant-fable*, combination of prose and short narrative and lyric verse.

IMPORTANCE: This childlike little tale of two lovers who refuse to be separated has always been considered one of the most beautiful of the Middle Ages. It is outside the tradition of the courtly romance (see *Tristan and Iseult*, p. 40) because the love is not adulterous; but otherwise, in the motifs of separation, the little hut in the woods, and the conflicting loyalties of the knight, *Aucassin and Nicolette* is traditional.

AUTHOR: Unknown. This is troubadour material from Provence.

RESUME: Aucassin refuses to fight the enemy invading his father's county because of his love for Nicolette, a Saracen slave who has been reared in the Christian manner by her adoptive father. He enters battle only on his father's promise of a meeting for him with his beloved, and he carries the field before him. Then the lovers are falsely dealt with, and each is imprisoned in a keep. Each escapes. Nicolette hides in a forest and constructs a beautiful love bower of flowers. There finally Aucassin comes and rescues her. They take ship and have strange adventures, even coming to the land of Cockaigne. Separated once again, Aucassin regains his homeland to the joyous welcome of his vassals. Nicolette discovers that she is in reality a Saracen princess; disguised as a minstrel with a lute, she goes back to Provence and seeks and finds Aucassin.

In teaching these romances, what at first appears naive may come to be appreciated if *enough* of these short tales are read. They are a world of adult fairytale in which the impossible gradually becomes credible. It is recommended that others in this fine collection be covered before general class discussion is introduced; we are teaching not only the literature of a foreign land and time but also a convention of living that has seldom been so stratified as in the Middle Ages. Particularly teachable are "The Story of King Constant," "Our Lady's Tumbler" (see brief discussion of Anatole France's retelling, p. 120), "Lay of the Little Bird," "The Divided Horsecloth," "Of the Covetous Man and the Envious Man"—each in its way a delightful individual experience, and together giving us a nice synthesis of the medieval life.

COMPARATIVE: These tales in content and manner are often close to the *Thousand and One Nights* (p. 363) and to Boccaccio's *The Decameron* (p. 44). Even a modern writer such as Giraudoux, as in *The Apollo of Bellac* (p. 134), now and then uses a morality tale from the Middle Ages.

TRANSLATION: Eugene Mason has translated these tales in an English which is a bit quaint without being obscure, and his selection of sixteen stories is excellent. *Aucassin and Nicolette, and Other Medieval Romances and Legends,* Dutton Everyman Paperback D-19, $1.25.

Azuela, Mariano, THE UNDERDOGS (LOS DE ABAJO),
1915; 135 pages.

Mexican. A novel of the Mexican Revolution, realistic and more grim than exciting: a picture of revolution as it is to the common soldier.

IMPORTANCE: Considered *the* picture of the revolution.

AUTHOR: Azuela (1873–1952) studied medicine in Guadalajara, Mexico, and practiced in his native state, like Chekhov, among the very poor. He early began writing for recreation. In his youth he supported Madero's uprising and won a place in the government. After the assassination of Madero, he joined Pancho Villa's army and learned about war at first hand.

RESUME: Demetrio leaves his wife and family as government soldiers enter his pueblo, and looking back from the mountains he sees his home burning in the night. He becomes the leader of a hard, brawling group of revolutionaries who are more often hungry and ammunition-less than brave or noble. They endure minor and major skirmishes; men of his group are hanged and shot. He and his men burn and destroy and get drunk. They talk about war in terms of food, of women, and of remembered incidents of the pueblo life they have left behind them. There is no fanatic idealism or patriotism. They fight because they have started to fight, and they keep on fighting as a stone keeps falling and rolling when it is dropped into a canyon (this theme appears also in Malraux' *Man's Fate*, p. 234). A young idealist, the educated Cervantes, joins them. He it is who pilots the crude, brave, sincere Demetrio into a position of authority with the revolutionary army. The novel ends as casually and inconclusively as it begins.

COMPARATIVE: In the often haphazard, discouraging, and trivial recounting of the existence of a little group of hungry revolutionaries, this book is closer to man's true human condition in time of war than Remarque's *All Quiet on the Western Front* (p. 295), Hemingway's *For Whom the Bell Tolls*, or Crane's *The Red Badge of Courage;* these works, for all their vaunted realism, appear in comparison slightly novelistic. Thus, the role of the common soldier in forming victory or defeat is close to Tolstoi's view of it in *War and Peace* (the man who shouts "Hurrah!" leads an army to victory, just as the man who screams "We are defeated!" may singlehandedly bring an army to ruin) or close to the happenstance of combat, as when Julien Sorel wanders accidentally onto the battlefield of Waterloo in Stendhal's *The Red and the Black*.

TRANSLATION: By E. Munguía, Jr. Illustrated in an attractive edition by J. C. Orozco, in Signet CP-119, 60¢. Harriet de Onís provides the foreword that will help to convey the historical background.

Balzac, Honoré de, EUGENIE GRANDET, 1833; 202 pages.

French. A novel of a miser and his daughter, Eugénie, whose one love affair is sacrificed to the love of money both by her father and her fiancé.

IMPORTANCE: This novel is one of the "Provincial Scenes" in Balzac's *Comédie Humaine* by which he intended to collect exact pictures of his times in every walk of life. With *Père Goriot* it is one of his best and shows his great attention to the details of the scene, which becomes almost a character in his novels.

AUTHOR: Balzac (1799–1850) was born and educated in sunny Touraine but left for Paris to study law, as most French authors seem to do. He quickly gave up this career, installed himself in an attic, and determined to devote himself to literature. For a while he was an editor and publisher but went broke at this, and financial misfortune dogged him the rest of his days. He was a founder of the school of realism. His projected *Comédie Humaine,* though unfinished, still contains ninety-five novels and stories all interrelated in characters.

RESUME: Grandet is a vintner in Saumur, so wealthy, shrewd, and grasping that his daughter Eugénie is held out as a plum for marriage. Life in the Grandet household with Eugénie, the mother, and Big Nanon the servant girl, is uneventful, monotonous toil, thin fare, and discussions about crops and finance until Eugénie's cousin Charles arrives from Paris. His father has gone bankrupt, and Charles has been entrusted to Grandet, his uncle. He and Eugénie fall in love. To help him make his fortune in the Indies, Eugénie gives Charles the entire hoard of gold birthday coins that her father has awarded her over the years. It is her first act of daring. Once Charles has gone away, her second act of daring is to confess her "crime" to her miserly father. She is made a bread-and-water prisoner in her own household; the mother, from shock, sickens and dies; Charles gets rich but does not write to Eugénie. Balzac impressively reveals the slow, uneventful trickle of time while Eugénie waits. A secondary plot develops as old Grandet tangles with Paris merchants to redeem his brother's bankruptcy with profit to himself. Charles returns to France; he has a chance to marry into nobility and does so. Eugénie, now an heiress after her father's death, receives the news bitterly but in a final act of love herself pays off the debts of Charles' father so that he may make this rich marriage.

COMPARATIVE: Flaubert's *A Simple Heart* (p. 118) and this novel are similar in setting, and, with Big Nanon and Félicité compared, similar in characterization. But note how Flaubert selects details, how Balzac floods us in them; how Flaubert avoids comment, how Balzac chats to us about morals and events. Note how each handles time sequences, basing them on insignificant happenings but going ahead straightforwardly. The picture of the proud aristocracy and the bourgeoisie is the same in each work. The French miser (stock figure) is likewise pictured in Harpagon in Molière's comedy, *The Miser* (p. 259). Eugénie is cloistered and revolts somewhat as Adela does in García Lorca's *The House of Bernarda Alba* (p. 126)—or, for that matter, as Nora does in Ibsen's *A Doll's House* (p. 183).

TRANSLATION: By E. K. Brown, D. Walter, and J. Watkins, in Modern Library College Edition T-2, 95¢; includes *Père Goriot* (p. 32). In Lowell Bair translation, Bantam AC-17, 35¢.

Balzac, Honoré de, PERE GORIOT, 1834; 270 pages.

French novel; example of the realist movement as in *Eugénie Grandet* (previous entry). A study of a father's love, pathological and beyond restraints, for two selfish daughters.

IMPORTANCE: This novel, or *Eugénie Grandet* (p. 30), is perhaps the best example of Balzac's method by which he created the *Comédie Humaine*, a complete study of eighteenth century society, with more than 2,000 characters appearing and reappearing in some ninety-six novels and stories. He is tremendously successful at making his characters come to life, individual but mirroring the period when the bourgeois were struggling to take over society and the aristocrats were fighting back with dwindling financial resources and prestige.

AUTHOR: See *Eugénie Grandet*, p. 30.

RESUME: Old Goriot, a retired grain dealer, lives in a cheap boarding house, the Maison Vauquer, having given all his funds to the pleasure of his two daughters, Delphine and Anastasia, who have made brilliant but unhappy society marriages. We see Goriot depriving himself of every resource to satisfy the demands of his daughters, even to selling his sentimental keepsakes.

Eventually wrung dry, sick and old, Goriot dies, attended only by Rastignac, a young boarder in the Maison Vauquer and lover of Delphine; for his daughters, at the time Goriot calls for them in his death throes, are unable to come because of crises they have reached in their marriages and social lives.

Vautrin, one of the Vauquer boarders, is especially interesting because he is an underworld character whose viciousness, as Balzac writes of it, becomes warmer and more human than the behavior of so-called respectable society.

COMPARATIVE: *King Lear* is the standard comparison with *Père Goriot*, as Goneril and Regan assume something of the positions of Delphine and Anastasia, and Lear somewhat matches Goriot. For a better study, however, of children who can do no wrong in the parent's eyes, see Arthur Miller, *Death of a Salesman*, and Emile Zola, *Earth*. For an equal study of the degeneracy of the European social system at this time and for a treatment of the middle class social climber, Maupassant's *Bel-Ami* (p. 251): Rastignac as a young man on the make resembles Maupassant's hero in *Bel-Ami* or the hero of Pushkin's *The Queen of Spades* (p. 291).

TRANSLATION: *Père Goriot*, Washington Square Press 149, 45¢ (1963). Name of translator not given; this is unfortunate.

Translation is an art that deserves recognition and can be bettered only by the encouragement of the translator.

Excellent introduction by Lester G. Crocker.

Also in Modern Library College Edition T-2, 95¢; includes *Eugénie Grandet* (p. 30).

Beaumarchais, pseudonym for Pierre Caron, THE BARBER OF SEVILLE (LE BARBIER DE SEVILLE), 1775; 51 pages.

French. Italianate farce in four acts, with a stock situation—the heroine a captive of her elderly guardian who seeks to marry her, a lover in disguise, tricks, deceits, and surreptitious meetings—but something new was added by Beaumarchais in the character of Figaro.

IMPORTANCE: Figaro first walked on the stage fourteen years before the French Revolution and one year before the American one. Here is a new sort of man, the product of the reexaminations of society by Rousseau and Voltaire: a commoner, clever and intelligent, defeating the hereditary privileges of law and order which had always belonged to the rich, a hero on intimate and even contemptuous terms with the nobility. The French court, delighted with the wit of the play, "applauded the very ideas that were soon to destroy it." This is the source for Rossini's opera of the same title.

AUTHOR: Born the son of a watchmaker, Pierre Caron (1732-1799) won Madame de Pompadour's favor by gifts of miniature timepieces and became her attendant and finally her instructor in the harp. He advanced rapidly at court and was even a French secret agent for a while. In the American Revolution, he served the cause of France by outfitting expeditionary ships to the revolt. In a life crowded with incident, Beaumarchais wrote this comedy and *The Marriage of Figaro* (p. 36). At the time of the French Revolution, he was discredited by the new government and spent years in exile, returning to Paris to die.

RESUME: Count Almaviva falls in love with Rosine, jealously guarded by the old Bartholo who wishes to marry her. Aided and abetted by his friend, Figaro the barber-surgeon, Almaviva under the name of Lindor makes several entries into Bartholo's house and arranges an elopement with Rosine. But as things turn out, Figaro and Almaviva, entering Rosine's quarters at night, find a notary waiting to marry Rosine and Bartholo; they promptly use the handily provided resources to unite Rosine and Almaviva.

COMPARATIVE: Molière's *The Precious Damsels* has a weak forerunner of Figaro called Mascarille; and, as in Molière's earlier play, *The School for Wives* (p. 261), Beaumarchais also takes the side of the young lover against the jealous, rich old suitor. A study could be made of other works that helped to prepare revolutionary philosophy, sometimes innocently enough—Tom Paine's *Common Sense*, Harriet Beecher Stowe's

Uncle Tom's Cabin, and Marx-Engels' *Communist Manifesto*. Another theme that might be worked up is the cloistered rearing of European girls in this and Molière's plays; echoes may be found even in the twentieth century in García Lorca's *The House of Bernarda Alba* (p. 126) and its comparatives. Figaro's break from loyalty to and complicity with Almaviva comes in the sequel to this play, *The Marriage of Figaro*. Figaro is somewhat of a *commedia dell'arte* stock character, like Sganarelle in Molière's *The Miser* (p. 259).

TRANSLATION: By Albert Vermel, in *Genius of the French Theater*, Mentor MQ-366, 95¢. The translation is good, and some of the plays in this anthology make it worth owning, even where the translations are not completely successful. Other plays included are Molière's *The Imaginary Invalid*, Racine's *Andromache* (not so good as the Kenneth Muir translation, p. 293), Hugo's *Hernani* which helped usher in romanticism, Labiche and Delacour's *Pots of Money* (another fine example of farce), Giraudoux's *Song of Songs*, and Anouilh's *The Lark* (p. 24). In addition, excerpts from several of the important essays on theatre are included, by Eric Bentley, André Gide, and Swinburne.

In John Wood's translation, Penguin L-133, 95¢; also contains *The Marriage of Figaro* (p. 36).

Beaumarchais, pseudonym for Pierre Caron, THE MARRIAGE OF FIGARO (LE MARIAGE DE FIGARO), 1781; 112 pages.

French. Three-act comedy; sequel to *The Barber of Seville* (preceding entry).

IMPORTANCE: In the third act, Figaro speaks out against the nobility: "Because you are a great lord, you think yourself a genius; you had only to be born, that's all; . . . but I, the devil! . . . ," a long monologue against hereditary privilege and the rights of the ordinary man to think, speak, write, and act. Beaumarchais was speaking for the spirit of his time, and the revolution was soon to come. But beyond this importance, here is a delightful comedy with a vinegary sharpness in its sweets.

AUTHOR: See *The Barber of Seville*, p. 34.

RESUME: The plot is complicated by impersonations, masquerades, and mistaken identities. In most of the lively incidents, it is the page Cherubino, precociously in love with every woman he sees, who is involved. However, the main story continues that of *The Barber of Seville*: Figaro, Almaviva's valet, is preparing to marry saucy and charming Suzanne, in spite of an earlier promise to marry the elderly Marcelline, a promise he had made when he borrowed money of her. Almaviva, who has by now grown tired of his countess, Rosine, intends to exercise his seigneurial privileges by enjoying Suzanne's favors. The plots and counterplots evolve now as Figaro, the countess, and Suzanne plan to outwit Almaviva and to expose him for what he is—an old lecher. In the final development, the Count makes an evening assignation in the garden with Suzanne, but it is, of course, the countess herself who shows up, wearing Suzanne's gown; Figaro, thinking his love has betrayed him, is about to do violence to the count. Figaro's own dilemma with Marcelline is resolved when it turns out that he is in reality her son who had been stolen at birth. All the troubles resolved through wonderfully witty scenes, Figaro and his Suzanne marry joyfully.

COMPARATIVE: The situation of the lovers and their overlord is that of the two Lope de Vega plays, pp. 381–384, and resembles that in Molière's *The School for Wives* (p. 261) and in Moratín's *The Maiden's Consent* (p. 265). This is a comedy of manners, in part, as the comedies of Oscar Wilde, Shaw (pp. 321–324), Sheridan, and Goldsmith, and employs the bright, sparkling dialogue of these dramatists. But there is nothing quite like the Beaumarchais sparkle lavished on his witty, ingenious Figaro. Mozart's opera of this title has been often recorded.

The character of Cherubino might be observed as a nascent Don Juan; see Molière (p. 257) and comparatives suggested there. He is also the ironic echo of Almaviva as we first saw him in *The Barber of Seville.* Other famous literary weddings include Mack and Polly's in Brecht's *The Threepenny Opera* (p. 46) and Gay's *The Beggar's Opera.*

TRANSLATION: In Eric Bentley, *Classic Theatre,* Vol. IV, Anchor A-155d, $1.45. Both Beaumarchais plays are available in one volume, translated well by Wallace Fowlie: Barron's Educational Series, 95¢. An edition in translation by John Wood, Penguin L-133, 95¢, is distinguished by beautiful typography, a good introduction, notes on the costuming and staging, and a handsome jacket; it also includes both Beaumarchais plays.

Beckett, Samuel, WAITING FOR GODOT (EN ATTENDANT GODOT), 1952; **122 pages.**

> **French. Two-act tragicomedy; a farce about mankind waiting for the Second Coming.**

IMPORTANCE: A good example of contemporary disillusionment and futility, and their antitheses—persistent hope and habit, this play is antitheatre to an extent (see Ionesco, pp. 192–197). It has enjoyed worldwide stage popularity and translation.

AUTHOR: Beckett was born in Dublin in 1906, took degrees at Trinity College, and studied and taught in Paris. He wrote several collections of poetry and stories in English, but after 1947 he wrote mostly in French, his adopted language. Other works include *Molloy* (1951), *Malone Dies* (1952), and *Krapp's Last Tape* (1960).

RESUME: Beside one small tree in the center of the stage, Estragon and Vladimir wait for Godot (God?). They talk, they argue, they play childish games, they pull off boots and put them on again (evening and morning) to kill time, they eat carrots or black radishes (passage of seasons), under the tree which is bare or suddenly has leaves (passage of seasons). Pozzo leads his servant Lucky in on a rope. Pozzo moralizes while Lucky farcically entertains the three. Pozzo and Lucky leave. When they reappear in Act II, Pozzo is now blind, and Lucky leads him (passage of years). Estragon and Vladimir discuss suicide as an alternative to waiting and receive the several messages delivered by the Boy as to why Godot is again delayed. They go on waiting, doing the same stage business as before.

If it sounds uninteresting, it is not. A measure of importance gradually attaches itself to each futile and repetitive action onstage. And Beckett's handling of time, themes, and motifs is expert:

Time—indicated parenthetically in section above.
Themes—monotony, repetition, waiting, suicide.
Motifs—tree (Eden's), boots (civilization), foetal postures, hats (status symbols), games (reversions), Pozzo and Lucky (the "human condition"), others.

COMPARATIVE: As allegory, this compares with Wilder's *The Skin of Our Teeth* (p. 409). As a reexamination of the place of religion in the modern world, it compares with Dostoevsky's "The Legend of the Grand Inquisitor" (p. 98) and Anatole France's "The Procurator of Judea" (p. 120). These last two suggestions, however, are still more or less positive attitudes toward religion; for negative reexaminations, see Sartre's

"The Wall" (p. 313) and Camus' *The Stranger* (p. 55). The character of Pozzo, victimizing Lucky, is matched insidiously by "Mario and the Magician" of Thomas Mann (discussed briefly on p. 240) or may be as well considered a comment on the "human condition" (see Malraux's *Man's Fate*, p. 234). For the theme of suicide, we suggest Camus' *The Rebel* or Unamuno's *The Tragic Sense of Life*.

For another comparison likely to bear fruit, consider Yeats' short poem, "The Second Coming."

In the general character of "new theatre" and "antitheatre," Beckett's plays resemble Ionesco's (pp. 192–197), and all of them spring partly from Chekhov's innovations (p. 69).

Gogol's Akaki, in *The Cloak* (p. 144), perhaps introduces to literature such lost and despairing "little men" as Pozzo and Lucky.

TRANSLATION: By the author himself. *Waiting for Godot*, Evergreen E-33, $1.45. Praiseworthy in typography, design, extra information. Expensive, but worth it for the discussion the play will predictably provoke.

Bédier, Joseph, ed., THE ROMANCE OF TRISTAN AND ISEULT, 13th century; 190 pages.

> French. Courtly romance, retold and modernized by Bédier; filled with the life of the Middle Ages, with love, adventure, superstition, heroics, and the "star-crossed lovers" whose story became the subject of Wagner's opera, *Tristan und Isolde*.

IMPORTANCE: French in origin, this tale has become part of the Arthurian legends and appears in numerous retellings.

AUTHOR: Various legends were collected and made consecutive by Bédier in 1900.

RESUME: Tristan, famous knight serving his liege King Mark of Cornwall, fights and kills the giant Morholt of Ireland, Iseult's uncle. Unknowingly, Iseult herself cures Tristan of his wound gained in this battle. By magic, a bird brings one of Iseult's golden hairs to King Mark, who because of it falls in love with her. Tristan, now recovered, is sent to bring her in marriage to Mark. On the sea bound for Cornwall, Tristan and Iseult unwittingly drink a love potion which has been prepared for Mark and Iseult. They are immediately enthralled by love for one another, "drinking Passion and Joy most sharp, and Anguish without end, and Death." The story now is of Tristan and Iseult, torn between their consuming love and their pledged loyalty to Mark. Their love overpowers them. As they are desperately thrown together and hopelessly torn apart, the story becomes a tragedy which, after Tristan's exile and despairing marriage to another Iseult, Iseult of the White Hands, reunites the two lovers only in death.

COMPARATIVE: The theme of the star-crossed lovers is found in Shakespeare's *Romeo and Juliet* and in Keller's *A Village Romeo and Juliet* (p. 208). For similar motifs (such as the lovers living in the hut in the forest), with more detail, on courtly love and life in the Middle Ages, see *Aucassin and Nicolette* (p. 26). For a sardonic parody on both the original material and on Wagner's opera by the same title, Thomas Mann's novella *Tristan* in *Death in Venice* is heady and exciting comparative material. For a similar story of a noble character, separated and aloof, tricked into fatal action by love, Conrad's *Victory* is relevant; particularly interesting here is the comparison of Schomberg, the gossipy and malevolent man in Conrad's story, with Gorvenal and his calumnious henchmen in the story of Tristan and Iseult.

Malory's *Le Morte d'Arthur* (p. 233), in the love of Guenever and Lancelot, with Arthur taking the place of King Mark, is quite similar. Also in the Malory collection will be found parts of other versions of the Tristan and Iseult legends.

This work has had such a large influence on literature that it is impossible to list all of the retellings.

TRANSLATION: By Hilaire Belloc, in Anchor A-2, 95¢.

Blasco Ibañez, Vicente, THE LAST LION AND OTHER TALES, 1890 *et seq;* 73 pages.

> Spanish regionalism; short stories in a manner midway between the compression and tragic sense of Verga's tales (p. 385) and the humor of Daudet.

IMPORTANCE: Ibañez has always been known to the English world by his worst novels, *The Four Horsemen of the Apocalypse* and *Blood and Sand.* His best, great novel, *La Barraca (The Hut)* remains untranslated in a popular edition. He was a follower of Zola and Balzac but was at his best writing of Valencia, his native region.

AUTHOR: Ibañez (1867–1928) ran away from home at sixteen. He worked for a hack writer of cheap novels who would fall asleep dictating to Ibañez, and Ibañez would finish the work himself. He led a stormy political life, including a period of exile; he edited reactionary newspapers and finally settled into a prolific literary career, meditating his material but writing his novels at white heat, in George Sand's manner.

RESUME: The title story reflects the traditional glory of Spain —*honra* (honor), living alike among Spain's tradesmen as well as its nobility (see Corneille, p. 90). This fierce Spanish pride leads Señor Vicente, the oldest tanner in Valencia, to insist on an honorary festival procession of the guild of tanners, including the showing of the lion costume which came into the order's history through a remote myth of the tanners' doing battle against the Moors. The old man masques as a lion through a long, grueling parade, as his father and grandfather had done before him, and dies from heat and fatigue. The courage is that of Hemingway's *The Old Man and the Sea,* or of Captain Beard of Conrad's *Youth* (p. 87).

The following story, "The Toad," is of a proud Valencian beauty who suddenly becomes ill of a monstrous demon who inhabits her, causing her stomach to swell and swell. Since she is altogether virtuous, she insists that she has swallowed an egg of some sort. The doctor, who refuses to believe her, delivers a normal baby. All through this strange pregnancy the village has been vocally alive with interest, and her fiancé, fierce Carafosca, has grown more and more in love with Visanteta because of the attention she is attracting. When he learns the truth—that the supernatural inhabitant was the result of a momentary and injudicious love of the girl's—at first he is furious but then suddenly feels pride and love for her.

"Rabies" is the story of an old man who shoots his beloved son rather than see him endure the torments of hydrophobia.

The comparative approach suggests Mérimée's "Mateo Falcone" (briefly discussed on p. 387).

COMPARATIVE: The place of Blasco Ibañez, in this brief sampling, as indicated in the sections above, is midway in manner between Daudet and Verga. Ibañez is an important inclusion in a study of the regional novel; see also Azuela (p. 28), Alvaro (p. 14), Manzoni (p. 241), Alarcón (p. 10), Jiménez (p. 198), Thomas Hardy, John Steinbeck (p. 343), and William Faulkner.

TRANSLATION: Unnamed translator, and a Victorian effort; but some Ibañez is better than none. This edition gives us a remarkably well-chosen selection of typical Ibañez material and technique. *The Last Lion*, International Pocket Library, 50¢.

Boccaccio, Giovanni, THE DECAMERON (IL DECAMERONE), 1353; 640 pages.

Italian. An important collection of short stories, whether ribald or exemplary, concerned with the life of the Renaissance.

IMPORTANCE: Boccaccio shut the door on medieval preoccupation with concern for the soul, allegories, and lives of the saints. His lively narratives introduce a new art form; he invented a prose midway in diction between the scholarly and the language of the street; the tales served as inspiration and sources for succeeding writers such as Shakespeare and Chaucer.

AUTHOR: Boccaccio (1313–1375) was born in Paris but reared near Florence; he was trained for commerce in the flush of Italian exploration and expansion but turned to letters as the friend of Petrarch. In Naples he had a love affair with one Fiammette who made a poet out of him. *The Decameron* was a new direction for Boccaccio's genius, written when he was recalled to Florence by the financial ruin of his father; it was not meant to be the serious major work of his career, for Boccaccio was known and esteemed himself as a latinate scholar.

RESUME: In plague-smitten Florence, ten aristocrats—seven young women and three young men—retreat to a country estate to sit out the epidemic. To while away their wait, each agrees to tell a story to the others on a new theme to be announced each day. Though the storytellers are narrow and youthful in their interest, an amazing variety of narratives is provided, and the collection of one hundred tales makes up *The Decameron*.

Certain teachable tales from Boccaccio are interesting in a literature course if a rounded idea is to be given of the development of the short story form. Here are some twenty stories that we think offer few problems, listed here by Day (when the story was told, as *IV*, the fourth day) and by Tale (the sequence of that day's narratives):

I, introduction and description of the plague, similar to Defoe's *A Journal of the Plague Year*, to entries in Samuel Pepys' diary, and to Camus' *The Plague* (p. 53); followed by the tales themselves:

I-3, IV-1, IV-8, IV-9, V-8, and V-9 (antique O. Henry-ism, how Federigo cooked and served his falcon to his lady love), VI-10, VII-1, VII-2, VII-4, VIII-3, VIII-5, IX-1, IX-3, IX-4 (Chaucer's "The Miller's Tale"), X-3, X-4, X-7, X-9, and X-10 (the tale of Patient Griselda).

COMPARATIVE: We mentioned Chaucer. There are other series of tales like *The Decameron* in subject and arrangement. See

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Marguerite de Navarre's *The Heptameron*, Balzac's *Droll Stories*, and the Indian beast fables, *The Panchatantra*. Compare *The Decameron* to the collection under *Aucassin and Nicolette* (p. 26) for similar works that capture the flavor of this period; see also Lagerkvist's *The Dwarf* (p. 221). Comparisons to Boccaccio's sharp description of the plague may be found in Manzoni's *I Promessi Sposi* (p. 241), Defoe's *A Journal of the Plague Year*, Pepys' *Diary*, Giono's *The Horseman on the Roof*, and Camus' *The Plague*.

TRANSLATION: By Richard Aldington, complete, Dell #1866, 95¢.

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Brecht, Bertolt, THE THREEPENNY OPERA (DIE DREIGROSCHENOPER), 1928; 81 pages.

> German operetta based on Gay's *The Beggar's Opera* (1728), adding some attempts at propaganda but keeping the gayety, good humor, and bawdy homeliness of its prototype.

IMPORTANCE: This *chant-comédie* has been enormously successful in Europe and the United States. "Mack the Knife" is a song from it that America knows well. Part of its importance would come from Brecht's new, firm status in world literature, part would come from the expressionistic technique of this play, and much importance would come from Brecht's sardonic but hopeful and friendly look at life.

AUTHOR: Brecht (1898–1956) is enigmatic, impressive, and unpredictable. Born in Augsburg of a bourgeois family, he quickly began to revolt against the comfortable middle class morality. He was a medical student at eighteen in Munich and then a hospital orderly during World War I. This latter experience, plus his observation of a Europe bled to death by war, caused his plays and poems, topped with his humor—a rare gift in German literature.

RESUME: Macheath, captain of a syndicate of thieves and cutthroats, "marries" Polly Peachum, sole daughter of Jonathan Jeremiah Peachum, outfitter of phony prosthetics for beggars and "cripples" and himself captain of a large underworld kingdom of these subjects. A hilarious wedding takes place in a barn which has been converted into a palace by the suddenly stolen furnishings of London's great salons. However, old Peachum, hating to lose his daughter and mistrusting Mack (Macheath) the Knife, arranges for his betrayal to the police. The sheriff of London, "Tiger" Brown, turns out to be Macheath's old army buddy, who does his best to help Macheath escape. But Mack refuses to alter his habits and pays his customary weekly trip to his harlot "wives," who sell him to the constables through Peachum's bribery. (This bawdry is played inconspicuously.) His kind "wife" Lucy helps Mack to escape when he is arrested. He turns over his business to Polly. Once more Mack reverts to custom and visits the girls, and this time he is really arrested, while the great Coronation continues outside the prison. Sentenced to be hanged, he is saved at the gong by a sudden pardon, plus ennoblement, which arrives by courier ("Tiger" Brown) from the Gracious Queen. We presume that Mack and Polly live happily ever after.

Interspersed in the action are delightful light verse ballads, ballades, and catches. Each scene is preceded by a gloss as if this were an eighteenth century novel instead of a drama. Signs come down from the proscenium, illustrated charts contribute to the ballads—all highly expressionistic, unexpected even in the reading, and amusing.

COMPARATIVE: This is less a play than a potpourri: Gay's *The Beggar's Opera*, the "Court of Miracles" from Hugo's *Notre Dame de Paris*, Stevenson's short story about François Villon titled "A Lodging for the Night," and Cervantes' "Rinconete and Cortadillo" from his *Exemplary Novels*, plus echoes from Villon's own poetry, plus Biblical quotations used seriously and in mockery. Along with Beaumarchais' *The Marriage of Figaro* (p. 36) rates Mack and Polly's wedding.

TRANSLATION: By Eric Bentley and Desmond Vesey, in *The Modern Theatre*, Volume 1, Anchor A-48a, 95¢.

Buck, Pearl, THE GOOD EARTH, 1931; 344 pages.

American. A novel of peasant life in pre-revolutionary China.

IMPORTANCE: This novel is elemental: it concerns man's relationship to the earth, his love for it, and his struggle with it to gain his food. The style and content are almost Biblical, not allegorical, but in the manner of Old Testament chronicles of simple people who live generation after generation in fear of famine and war.

AUTHOR: Pearl S. Buck (1892-) was born near Hillsboro, West Virginia, of Chinese missionary parents. She was educated in England and America, married a missionary, and settled in southern China. There, she was a teacher in the English universities. *The Good Earth*, which won the Pulitzer Prize, is the first part of the trilogy that includes *Sons* (1932) and *A House Divided* (1935). Pearl Buck was awarded the Nobel Prize for literature in 1938.

RESUME: Wang Lung, a farmer in northern China, takes a slave, O-lan, for wife to help with the crops and to care for his aged father. Profiting by her labor and astuteness, Wang Lung saves his first piece of silver and buys his first field of land from the rich Hwang family. The first children are born; then drouth and bitter cold bring the villagers to starvation. Wang Lung takes his family south, where they live in a reed hut and he works as a ricksha boy. The first rumbles of revolution break out; O-lan enters a rich house that a mob is looting and steals a handful of precious jewels. Now the family, returning to their farmland, buy more and more of the crumbling estate of the degenerate Hwang dynasty, and fortune favors them until they become wealthy. Wang Lung, tired of worn, plain O-lan, takes a second woman, Lotus, from a tea house. Family quarrels break out. His uncle and his family move in with them; Wang Lung cannot throw them out because of respect for elder male relatives and also because the uncle is second in command of a terrorist band. Growing richer and richer, Wang Lung at last buys and moves his family into the now empty palace of the Hwangs, whence he bought O-lan as a slave a generation ago. O-lan sickens and dies. Wang Lung's grandchildren multiply. New threats of war arise, but the wealth of the land protects the family. As the novel ends, Wang suddenly moves back to the humble farm of his beginning and settles down to await death.

Some care should be used in the placement of this novel; Chapter III, for example, contains a realistic description of childbirth. Buck's novel, however, is on many high school reading lists and lists of recommended works.

Though not of China as seen by Chinese, this novel is universally respected as an accurate picture of one era.

COMPARATIVE: Wang Lung's rise in the world is like that of Joseph in Egypt or of Siddhartha with Kamaswami (see Hesse, p. 167). The sorrows of the land but also the love for it remind the reader of Silone's *Fontamara* (p. 327), of Willa Cather's novels, *Neighbor Rosicky* and *O Pioneers!;* and in such a comparison it is hard to shut out Steinbeck's *The Grapes of Wrath.* In contrast, land owned but not loved, see the miser's attitude in Balzac's *Engénie Grandet* (p. 30). The Hwang family is in decline as is another aristocratic family in Chekhov's *The Cherry Orchard* (p. 69). Chekhov's *Peasants* (p. 71) offers a picture comparable to Buck's or Steinbeck's pictures of famine, struggle, and hard times.

EDITION: Pocket Books C-111, 35¢.

Calderón, pseudonym for Pedro Calderón de la Barca, LIFE IS A DREAM (LA VIDA ES SUENO), 1635; 96 pages.

Spanish. Three-act tragicomedy, a parable on the illusion of reality and the reality of illusion.

IMPORTANCE: The reputation of this play is prodigious for its serious and moral intent and for the theme it states. It will offer many comparative bases. It is, however, dull reading; the Spanish dramatic conventions are rigid, and to the modern reader the characters and situations are unconvincing. It is more exciting to talk about than to read.

AUTHOR: Calderón (1600–1681) was a soldier, priest, and author, like his contemporary Lope de Vega, but he was a more rigid writer and chose universal themes instead of the nationalistic ones that Vega favored. *The Prodigious Magician* (1637) is well known for its statement of the Faust themes of Goethe (p. 140) and Christopher Marlowe.

RESUME: Prince Sigismundo is kept captive all his life because prophecy stated that he would overthrow his father the king and become a prime force of evil released on the world. The king, deciding to test the truth of the prophecy, has him brought to court drugged. When Sigismundo awakens, he behaves wildly and attempts murder and rape, so he is returned to his dungeon and is told that his real experiences were no more than a dream. However, the evil that he is convinced he has done, even in dream, so works upon him that when he is truly released by a political coup, he is reformed and can control his passions. Having conquered himself rather than his father, Sigismundo is ceded the crown. The question of the play, then, is whether life is a dream and death the awakening.

The verse, always a translation problem, is filled with interesting images of the dual nature of man, caught between life and dream, existence and death.

COMPARATIVE: See Pirandello (p. 281) for another dramatic expression of the theme; Richter's *The Waters of Kronos* examines the idea in a modern novel (p. 297). Kafka in *Metamorphosis* (p. 202) and *The Trial* (p. 204) twists the theme into nightmare. Thurber's "The Secret Life of Walter Mitty," a wise story, turns Calderón's theme into pathetic comedy. The idea of a dream changing a man's character (in the case of this drama *dream* would have to be put in quotes) is an old one, and thematic sequences may be worked out: Jacob and his vision of the heavenly ladder, Joseph dreaming in Potiphar's prison in the Old Testament, Aeneas' dreams that direct his actions, and so on. The question of "What is truth?" that emerges here is a motif in Akutagawa (p. 8) and comparisons suggested there. Sigismundo's confusion between reality and dream is the material for Cervantes in *Don Quixote* (p. 61) and down through modern literature's Beckett, *Malone Dies*, for example.

TRANSLATION: By Denis MacCarthy, in *Three Classic Spanish Plays*, Washington Square Press W-660, 60¢; includes Lope de Vega's *The Sheep Well* (*Fuente Ovejuna*, p. 381) and Rojas Zorilla's *None beneath the King*.

Camus, Albert, THE FALL (LA CHUTE), 1956; 147 pages.

French. A short novel in the form of a dramatic monologue.

IMPORTANCE: One of the major literary statements on man's condition in a modern world that seems to deny beliefs or guideposts.

AUTHOR: Camus, born in Algeria in 1913 and killed in an auto accident near Paris in 1960, studied philosophy, was a newspaper reporter and editor for a Paris publishing house, edited the underground newspaper *Combat* during the German occupation of France, and was awarded the Nobel Prize in 1957. Other works include *The Plague* and *The Stranger,* both included here.

RESUME: In a run-down Amsterdam waterfront saloon, Clamence, ex-lawyer from Paris, serves as "judge-penitent," buttonholing customers, telling them how he has sinned, and, by clever extension of his confession, including his listeners as likewise guilty. Clamence is a sardonic exhibitionist, but in brillant monologue he manages to draw all of us into his broad distaste for humanity, his picture of self-love as the governing force of society. In his confession he tells of the night when he crossed a bridge of the Seine and saw a woman about to leap; a few steps further on, he heard the splash and the weakening cries for help but kept on walking. This experience is the crucial point after which comes his gradual moral and spiritual decline. It is not a pleasant book, but it is strong, compelling, and challenging. Unfortunately, it is also not for the general reader, since it holds up to scorn some accepted pretences of virtue, and some of the points made about sex and religion will not be acceptable to many.

COMPARATIVE: Man's fall in Milton's *Paradise Lost* comes more from Satan than from man; here his fall comes from himself as a creature of delusion, as Clamence is. Coleridge's "The Rime of the Ancient Mariner" and Dostoevsky's "The Dream of a Ridiculous Man" (p. 97) have narrators with messianic urges to confess, and Coleridge's narrator judges his audience in the same manner as Clamence does. Dostoevsky's *Notes from Underground* (p. 100) is a similar lengthy confession and self-examination.

The narrative method of *The Fall,* as we have indicated, is close to Browning's dramatic monologue (other extensions of the monologue device are in Strindberg's *The Stronger,* p. 351, and in Cocteau's *The Human Voice,* p. 80).

TRANSLATION: By Justin O'Brien, Vintage V-223, $1.65.

Camus, Albert, THE PLAGUE (LA PESTE), 1948; 278 pages.

French novel laid in Oran. The plague is allegorical and refers to France's moral degeneration and to the Nazi occupation during World War II.

IMPORTANCE: A serious, reflective, fascinating study of mankind in a state of siege, its moral determinants and outcomes.

AUTHOR: See *The Fall*, p. 52.

RESUME: In remarkable passages the rapid assault of pestilence is described as it invades a provincial, self-satisfied town. The narrator, though adding his own comments, pictures the rise of the epidemic through the observations of conscientious Dr. Rieux, Grand, and Jean Tarrou the diarist. A gallery of memorable characters is introduced to add significance to the principal observations: Cottard, an outsider in society and a petty racketeer, who attempts suicide, later tries to become a friend to everyone, turns smuggler of contraband into the quarantined town, and at last goes down fighting the police in a burst of insanity. Grand is a would-be author, whose nicety never allows him to go beyond the first sentence of his projected opus. Rambert, a journalist who accidentally enters Oran, makes one involved attempt to escape before deciding to settle in and endure this common misfortune of humanity. Father Paneloux is the voice of Christian conscience, expressing God's judgment. There is also the nameless old man who spits at cats, symptomatic of human quirks and persistence. Even the story of Meursault (*The Stranger*, p. 55) is mentioned in the city of Oran.

The allegorical element of this work, wherein "the whole town was running a temperature," refers to the spiritual turpitude of France and contemporary society; the buboes of the plague, for instance, are labeled "stigmata." Endurance, the first state of France after the collapse, finally turns into panic, lawlessness, looting, and bribery. But through every event of this common suffering the narrator observes: "No longer were there individual destinies; only a collective destiny, made of plague and the emotions shared by all."

Tarrou dies. Dr. Rieux's wife, sent off to a sanitarium before the outbreak of the plague, also dies. The people, once the pestilence is ended, return to being what they were before, "and this was at once their strength and their innocence."

COMPARATIVE: Rieux is a man like Rivière in Saint-Exupéry's *Night Flight* (p. 307), fighting unflinchingly to win a losing battle. The general situation of humanity faced with emergency, troubles that bring out its innate quality and capacity, is that of Tolstoi's *Master and Man* (p. 368) and Dinesen's "The Deluge

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at Norderney" (p. 93). An amusing analogue to Grand, who is unable to write beyond the initial sentence of his masterwork, is Dickens' Mr. Dick in *David Copperfield*. Other French works written during the occupation with thinly disguised political and propagandistic references include Anouilh's *Antigone* (p. 20).

TRANSLATION: By Stuart Gilbert, Modern Library College Edition T-69, $1.65.

Camus, Albert, THE STRANGER (L'ETRANGER),
1942; 154 pages.

French. Camus' first novel, a cool but bitter indictment of society.

IMPORTANCE: A semi-existentialist look at man's position in the world and the possibility of his fight against worn out social conventions; an early example of the growing literature of personal revolt.

AUTHOR: See *The Fall*, p. 52.

RESUME: Meursault, a young clerk, learns of his mother's death and thereafter commits some indiscretions which seem insignificant to him because he is behaving naturally and without social pretense—he smokes a cigarette before his mother's coffin, he fails to weep during the funeral, he picks up a new girl friend, Marie, the day after the funeral and takes her to a comic film. Shortly afterwards, he befriends the derelict Raymond in a quarrel with an Arab and, in an unpremeditated and almost absurd incident, kills the native. For this he is placed on trial but soon discovers that lawyer, judge, jury, and society are trying him not primarily for the murder he has committed but for his attitude and behavior at his mother's death. He is sentenced to die, and in the second part of the novel he reconciles somewhat his bewilderment with humanity and his love for life and the world. The book poses the question as to whether an individual has the right to behave honestly; whether social laws are normal or abnormal, or whether the person who breaks them is, in fact, at fault.

This is an exciting novel to teach. Teenagers seem immediately to like Meursault and to appreciate his predicament with sympathy. However, the love affair with Marie and some avant garde notions about conventional morality require mature understanding among students to discover the love of life beneath Meursault's veneer of indifference.

COMPARATIVE: Of the literature of revolt, including the Parable of the Prodigal Son, there is little parallel for the manner in which revolt uses such extreme innocence or such dire punishment; the story of Meursault is unique—he does not die for his convictions, but for lack of them, in a complete and confounding honesty. Punishment is to be meted out as public necessity; see Dostoevsky's "The Legend of the Grand Inquisitor" (p. 98). Meursault's essential innocence is comparable to that of Hippolytus (p. 108). The bewilderment of the hero over the unnatural trial is reflected in Kafka's *The Trial* (p. 204), and the slow dawn of a sense of guilt is much like Raskolnikov's in detention in *Crime and Punishment* (p. 95). Social hypocrisy is also the target of Ibsen's plays (pp. 183–191). Pechorin in Lermontov's novel (p. 227) is a similar dissociated hero.

TRANSLATION: By Stuart Gilbert in Vintage V-2, $1.25. Excellent, although in the crucial last paragraph of the novel "la tendre indifférence du monde" becomes "the benign indifference of the universe," which makes the problem almost clinical.

Capek, Karel and Josef, THE LIFE OF THE INSECTS (THE WORLD WE LIVE IN) (ZE ZIVOTA HMYZU), 1921; 60 pages.

Czech. Expressionistic tragicomedy in three acts, prologue, and epilogue; in the technique of the bestiary, in which insects exemplify human vices and virtues.

IMPORTANCE: Social satire made universal by applying its themes to neutral but worldwide "characters." Written in an interesting combination of verse and prose.

AUTHORS: Karel (1890–1938), the more important of this Czech team, wrote this play in collaboration with his brother Josef and achieved fame as a satirical dramatist (*RUR* and *The Makropoulos Affair*), as a short story writer comparing favorably to Maupassant (Karel Capek's *Painful Tales*), and as a novelist, in *War with the Newts* (p. 59). Karel was a diverse man who traveled widely and who made a passion out of gardening.

RESUME: A Vagrant, drunkenly wandering in the forest, is suddenly able to understand the insect world about him. He witnesses the beautiful life of the butterflies, who live only for love and who ignore the tragedy and futility of their existence. In Act II, he sympathizes with a Chrysalis who is about to emerge and who egotistically considers that all life is to begin with this emergence; meanwhile, around it dung beetles tragically lose their "pile," a cricket is horribly impaled by a shrike, an ichneumon fly seizes two charming and domestic crickets and feeds them living to its young, and a Parasite closes the sequence by self-righteously devouring everyone. In Act III, the ants lead their frantic lives in the "Interests of the Whole," while a blind coxswain beats the cadence of their war chant; at last the ants enter into a war against a neighboring colony which disputes a right-of-way between two blades of grass. The Vagrant's parallel commentary here is "Dig trenches,/ Root yourself in clay, hurrah, an attack in extended order./ At the double over stacks of corpses, fix bayonets,/ Fifty thousand dead, to capture/ Twenty yards of latrines."

In the epilogue, the Chrysalis finally emerges to join the moths, whose entire idea of the world is the whirl of constant motion. The Chrysalis, who had promised all through her birth struggle to impart rare and important words to the world, whirls around a few times and dies, mute. Death comes also to the Vagrant. His corpse is discovered by a Woodcutter who says the usual: "Anyhow, his troubles are over," and then life flows on around the Vagrant—a girl sings on her way to school, an old aunt carries a baby to a baptism, and the Woodcutter announces that it is a beautiful day.

COMPARATIVE: *Gulliver's Travels* (the Houynhnm episodes) and George Orwell's *Animal Farm* (p. 271) are familiar examples of the beast fable which the Capeks are using here. However, the Capeks' treatment is more pathetic and compassionate, even though a completely selfish world is drawn. The uncompromising hatred of war builds thematically from Euripides' *The Trojan Women* (p. 112) to Remarque's *All Quiet on the Western Front* (p. 295); note suggestions for companion studies under these entries.

TRANSLATION: By Paul Selver in Dutton's *International Modern Plays*, No. 1989, $1.35; includes Strindberg's *Lady Julie*, Hauptmann's *Hannele*, Cocteau's *The Infernal Machine* (p. 81), and Chiarelli's *The Mask and the Face*, all by other translators.

Capek, Karel. WAR WITH THE NEWTS (VALKA SMLOKY), 1936; 241 pages.

> **Czech. A novel of political satire aimed particularly at man's penchant for exploiting the bounties of nature.**

IMPORTANCE: **One of a long line of such politico-social satires; like all the good ones, it goes beyond the confines of mere science fiction.**

AUTHOR: **See *The Life of the Insects*, p. 57.**

RESUME: **A trader, Van Toch, discovers a variety of salamander with hands and intelligence, living under the sea off Australia. He uses these newts for pearl fishing and seeds colonies all over the Pacific. When big business hears of the abilities of this cheap and subhuman labor, a new sort of slave traffic is formed, and finally commercial hatcheries are established. The newts are used for every purpose including that of professional soldiering. Eventually they outnumber people in the world; a former army sergeant (obviously Hitleresque) organizes them into a strong submersive, subversive movement against society. Mankind is doomed by its own greed, destroyed by the monster it has fostered.**

This seems like a bit of science fiction. However, the social implications make it an interesting and perhaps important work. It makes fascinating reading, though the first sections of the novel are episodic and move slowly.

COMPARATIVE: **H. G. Wells' *The War of the Worlds* makes an interesting comparison; Wells, however, does not see society destroying itself, since the menace he selects is exterior to the earth. Closer, perhaps, in its picture of a society (the newts) organizing itself and becoming socially conscious is Anatole France's *Penguin Island* (omitted from this book because of its association with complex historical and social events purely French, and difficult to one unfamiliar with the periods it covers). For the study of a normally subject race as the dominant one, a comparison may be made with Swift's *Gulliver's Travels*, Book IV on Brobdingnagia, or with Orwell's *Animal Farm* (p. 271). Allegorical science fiction, such as C. S. Lewis' *Out of the Silent Planet* and *Perelandra*, also offers comparative treatment of "animal" society in contrast to humans. The brooding, desperate quality of thought and writing in Capek's novel find many echoes in Huxley's *Brave New World*. For another intersocial conflict projected into the future, see Orwell's *Nineteen Eighty-Four* (p. 273). Capek's hatred of war finds parallels in Remarque (p. 295) and Euripides (p. 108). The exploitation of a lower order of society (if we may regard** the newts as such) is a theme in Steinbeck's *The Pearl* (p. 343) and other comparisons suggested in that entry.

TRANSLATION: By M. and R. Weatherall, Bantam Books FC-46, 50¢, with introduction by Lewis Gannett.

Cervantes, Miguel de, DON QUIXOTE, Pt. I, 1605; Pt. II, 1615; 446 pages.

Spanish. A novel mocking novels of chivalry, but not mocking chivalry itself.

IMPORTANCE: Of the world's truly great novels, perhaps the most seldom taught, regrettably. The novel genre may well have begun with *Don Quixote*, as we understand the novel now to be an exploration of the interior life; it stands as a bridge between the medieval period and our times; in Sancho and Quixote it summarizes the two characters and twin desires of all mankind. It is a droll and amusing novel and an adventure story at one and the same time. Perhaps the length has made it formidable for secondary teaching, but we feel that even some of *Don Quixote* is necessary and better than none.

AUTHOR: Cervantes (1547–1616) was born the son of a poor Spanish surgeon. He saw action in Italy, was captured by the Moors, and became the slave of a Greek profiteer. In another enlistment, he was injured fighting the Portuguese and retired to a writing career that was disappointing and unprofitable.

RESUME: The story is probably known to everyone: Elderly Don Quixote's mind is unhinged by reading too many romances (compare Emma Bovary), but at the same time he perceives evil in the world and the need for a knight-errant to attack it. Refurbishing the rusty armor in his attic and engaging the stout little Sancho Panza for his mule-mounted squire, the Don sets out to free the world of its troubles. He mistakes windmills for giants. He sets free from a chain gang a miserable crew of cutthroats. He adopts as his liege lady and ideal a mythical Dulcinea, the name of a scullery girl from near his home town, and fights terrifically in her honor. Finally, a friendly student named Carasco dresses in armor, defeats the poor tired Don, and orders him honorably to retire from knight-errantry.

Insanity does not entirely characterize Quixote's condition in his adventures. A real awareness of the dangers destroying mankind exists in the Don's cloudy mind. Sancho, the hard-headed practical man, wavers with doubts about the Don's madness, or the sense, sanctity, and enrichment of their purpose but finally is himself changed and even comes to believe partially in his master's purpose. The problems in *Don Quixote* emerge as what is real and what dreamed or imagined, and what is good and what evil, and the difficulty mankind has in recognizing them. The Don's joust with the world is thus comic and tragic.

Crocker's introduction to this edition has much more to say and is worth independent study.

COMPARATIVE: A summary of *Amadis*, the novel whose chivalric and ridiculous excesses inspired Cervantes to write *Don Quixote* and which excited his hero into his quest, might be read, or selections from fantastic adventures in Malory's *Le Morte d'Arthur* (p. 233). Some of the ridiculous aspects of outworn chivalry may be gained from White's *The Once and Future King* (p. 403) and Mark Twain's *A Connecticut Yankee at King Arthur's Court* (p. 375). Then combine these elements with a good picaresque novel, such as *Lazarillo de Tormes* (p. 225), and you will have some picture of Sancho (the alter ego of Quixote) and the dying, crumbling Spain against which this tragicomedy is enacted. *Celestina* (p. 301) is valuable for period information.

The practical Sancho compared to the heroic Don finds some echoes in Shaw's *Arms and the Man* (p. 321). A look at changing master-servant relationships may be found in Tolstoi's *Master and Man* (p. 368). Another statement of the theme of "What is real?" is in Calderón's *Life Is a Dream* (p. 50).

Flaubert's *Madame Bovary* (p. 116) likewise demonstrates the vicious effects of romantic reading as a preparation for living in a realistic world.

There is no complete comparison for *Don Quixote*. It stands alone and supreme. The vitality of the work often leads critics to suggest analogues, of which Jiménez's *Platero and I* (p. 198) may well be one.

TRANSLATION: Since we think an abridgement regrettable but suitable, we suggest the translation by Charles Jarvis, edited by Lester G. Crocker, Pocket Library PL-517, 50¢. Samuel Putnam's translation in *The Portable Cervantes*, Viking P-57, $1.65, summarizes omissions, and this edition includes several Cervantes novellas.

Chamisso, Adalbert von, PETER SCHLEMIHL, 1813; 89 pages.

German novella, example of fantasy in romanticism.

IMPORTANCE: This novella is interesting for the weird and improbable events it chronicles, the passionate and moralistic manner of the storytelling, its status between the Faustian "deal-with-the-devil" theme and modern science fiction, and the way Chamisso tied in the elements of romanticism: supernatural events, love for nature and descriptions of savage and picturesque landscapes, a hopeless love affair, intense grief, travels in strange and far-flung countries, and sentimental moralism.

AUTHOR: Chamisso, born 1781 in France, fled to Germany to escape the French Revolution. Later, serving in the Prussian army, he fought his own country. The rest of his life was a continual back and forth visit between his native country and his adopted one—he himself was a Peter Schlemihl, a shadowless being, trying to find himself. Finally, he became a member of the German Academy of Science, remained in Germany, and died there in 1838, a respected poet.

RESUME: Peter Schlemihl tells his own story to Chamisso in the form of letters. Seeking employment, Peter makes the acquaintance of a sorcerer who brings forth any object desired from his capacious coat pockets. For a magic purse which cannot be emptied, the magician (the devil, of course) buys Peter's shadow, rolls it up, and puts it in his pocket. Peter is happy with his wealth and spends it lavishly, but he finds himself shunned by his fellow men when they notice that he is shadowless. He is forced to live only at night or in shade. He falls in love with the beautiful Mina, but their engagement is broken when his secret is revealed to her parents by Peter's unfaithful servant, Rascal. Peter meets the devil again, wrestles with him for his shadow, and attempts to strike a new bargain and regain his property, but in vain. Now an outcast from all men, Peter leaves his faithful servant, Bendel, and wearing a pair of magic seven-league boots spans continents and oceans in restless wanderings (the Flying Dutchman theme). He becomes ill and is nursed back to health in a hospital dedicated in his name by faithful Bendel and the now-widowed Mina. Peter writes the lesson of his life to Chamisso: "Remember, my friend, while you live in the world to treasure first your shadow and then your money."

COMPARATIVE: The *Faust* theme we have already mentioned; Marlowe's *Tragedy of Dr. Faustus*, Hawthorne's "Young Good-

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man Brown," and even one instance from Andrić's *The Bridge on the Drina* (p. 18) use the deal-with-the-devil theme. The closest relative to Chamisso's story is probably Wells' *The Invisible Man* (p. 401). Other examples of romanticism are Goethe's *The Sorrows of Young Werther* (p. 142) and the outlandish Gothic work of Walpole, *The Castle of Otranto* (p. 395), in which we find those characteristic devices of romanticism noted under "Importance."

TRANSLATION: By Leopold von Löwenstein-Wertheim, in *Three Great Classics*, Arc #1159, $1.45. Includes Mérimée's *A Slight Misunderstanding* (*La Double méprise*), of a tragic and vicious extramarital love affair in Paris in 1830, often considered his best work, and Chekhov's *Wife for Sale*. This collection is handsomely printed and edited.

Chateaubriand, Francois-René de, ATALA and RENE,
1801 and 1802; 126 pages.

> French. Two romances of love and mysticism in the New World, with the tears and tremblings of that then new attitude called romanticism.

IMPORTANCE: These are the novel fragments that France wept over in the early 1800's. Chateaubriand created characters of excessive nobility (to our minds), swept them with impossible passions, and set these creatures and emotions in a wild Eden which was still obedient to God's first laws. The American student will enjoy the soulful inaccuracies of Chateaubriand's lush descriptions, with palm trees in Kentucky and crocodiles along the Mississippi, and will be amazed at the quaint customs of the Muskogees and the Seminoles as this author reported them.

AUTHOR: Vicomte de Chateaubriand (1768–1848) was commissioned in 1791 to come to America exploring for the Northwest Passage. He spent five months in the New World and was fascinated with the Indians ("children of nature"). These two sketches, intended for a long work of prose and poetry called *Les Natches*, were written in the same romantic strain as Bernardin de Saint-Pierre's *Paul and Virginia.*

RESUME: In *Atala*, old Chactas the Indian, René's adoptive father, tells his European son his life's story: Chactas and his people are defeated in a battle with the Muskogees. He goes as a *refugé* to Saint Augustine and is there reared by the Spaniard, Lopez. But Chactas wearies of civilized life, will not embrace Christianity, and goes back to the wilds. Here he is captured by the Muskogees and condemned to burn. The lovely Atala, a chieftain's daughter, frees him and goes away with him. They meet a hermit in the wilderness who converts Chactas. Atala, Chactas learns, is only half Indian, for her real father was that Lopez who had befriended Chactas. The Indian maiden in Chactas' absence poisons herself because she took religious vows never to love man. Chactas and the hermit come back in time to join their tears to hers, and she dies, forgiving and forgiven.

In *René*, it is the turn of the European to tell his history: René's father has died, and the rich old estate passes to a brother. He and Amelia, his sister, are cast out on the world. They set up a modest home together, but from grief at the miseries of the world René is driven to wander furiously over the face of Europe. Finally he and Amelia rejoin one another and know happiness again, but only briefly. For Amelia leaves a letter on the mantel and flees to a convent to renounce the world. Poor René is not allowed to see her. He is present, however, as she takes her vows, and he hears her murmur under her mourning veil: "Merciful God, let me never rise from this deathbed, and lavish upon my brother all Thy blessings, who has never shared my guilty passion." So René loses his sister and flees in grief to the New World to find in the life of the simple savage the natural religion which Europe has lost.

Romantic motifs in *René* are the self-pity, the tears, the long contemplations (amid the rugged solitudes of nature), the mossy ruins (of Gothic castles), the mystical languors and trappings of religion, the youthfulness, the longing for the faraway (America and its Indians, in this case); all these symptoms and longings have given rise to a diagnosis of the romantic age, the *mal de René* (René's disease).

COMPARATIVE: Atala's story has some points of contact with Hudson's *Green Mansions* (p. 176). René's story is the material of a Gothic romance; see *The Castle of Otranto* (p. 395) for something of the atmosphere. Another example of romanticism in bloom is Goethe's *The Sorrows of Young Werther* (p. 142), for "Wertherism" and *mal de René* are terms for the same symptoms.

TRANSLATION: By Walter J. Cobb, Signet CD-103, 50¢.

Chatterjee, Bankim-Chandra, KRISHNAKANTA'S WILL (KRISHNAKANTER WILL), 1878; 169 pages.

Bengali. This novel gives a rare look at life in India in the nineteenth century as seen by a Bengali observer.

IMPORTANCE: Included in UNESCO collection as representative of Indian literature. British colonial government does not intrude into this picture of the lives of the Bengali characters; we get something close to a "pure" reading of Indian behavior and attitudes.

AUTHOR: Chatterjee (1838–1894) was of an orthodox Brahmin family and one of the first to take his degree at Calcutta University. He held office in the Indian Civil Service until retirement.

RESUME: Govindalal is married to Bhramar when she is eight, and they live in the house of his uncle, Krishnakanta. Bhramar is dark-skinned and not pretty. One day Govindalal sees the widow Rohini going to the Varuni pool for water; he is attracted by her, and she falls in love with him and sets out to get him. (Concurrent with this story is the involvement of Rohini with Haralal, Krishnakanta's eldest son, who tries by a forged will to acquire all his father's property that should go to Govindalal.)

Rohini confesses her love to Govindalal. He wishes to send her away to avoid trouble. Rohini goes to Bhramar and tells her she loves her husband. The jealous wife asks Rohini to drown herself in the pool. Rohini ties a pitcher around her neck and almost succeeds in drowning. Govindalal, seeing her body in the water, rescues her. Now he falls in love. Krishnakanta changes his will to cut Govindalal off without a rupee. Govindalal and Rohini run off together. Symbolically, Govindalal is gone for seven years; Bhramar shows herself ever loving and faithful, while Rohini ties Govindalal to herself with every measure of deceit. The seven years end with Govindalal seeing how Rohini has used him, and he commands her to commit suicide. Rohini now dead, Govindalal is tried for murder but acquitted through bribery. He returns to his native village in time for Bhramar's death. In the epilogue, Govindalal disappears, reappearing twelve years later as a monk doing penance and paying honor to Bhramar's memory.

Motivations are sometimes vague in this novel; the behavior of characters can appear childish to Westerners; the author interposes himself as a poetic commentator at some annoying times. But familiarity with such an epic as the *Ramâyana* (p. 379) shows the story (compare Bhramar and Sita) and the storytelling to be in the Indian tradition.

COMPARATIVE: The *Ramāyana* (p. 379) and *Shakuntala* for background and attitudes; the "Story of Savitri" from the *Mahabhārata* for the stock figure of the faithful wife, as also the tale of the faithful Griselda in *The Decameron* X-10 (p. 44), and Maupassant's novel *A Woman's Life*. See also Kipling's *Kim* (p. 211) to show how this entirely Indian view of the Indian scene differs from Kipling's picture of the same period. Contemporary estimates of the Indian scene may be found in Markandaya's *Nectar in Sieve* (p. 245) and Tagore's *Gitanjali* (p. 359).

TRANSLATION: By J. C. Gosh, New Directions #120, $1.65. Good footnoting and attractive cover design.

Chekhov, Anton, THE CHERRY ORCHARD (VISNOVYJ SAD), 1904; 69 pages.

Russian. A tragedy (Chekhov called it a comedy) of the decline of the hereditary aristocracy in Russia, symbolized by the cherry orchard which passes into the hands of Lopahin, son of serfs.

IMPORTANCE: Chekhov made a revolution in theatre by detheatricalizing or playing down plot, high dramatic moments, and elevated heroes; he added realistic conversation that seems to ramble, as the characters are enmeshed within themselves and hear the voices of others as intrusions to which, through courtesy, they respond. The handling of symbols, noises offstage, and so on, is early expressionistic.

AUTHOR: Chekhov (1860–1904) was from a line of serfs and worked his way through medical school by writing hundreds of short stories. Though always in delicate health and busy as a practicing physician among the poor, he early made literature his "mistress" and became a great artist in fiction and drama. Other plays include *The Three Sisters* (aristocrats eating their hearts out in idleness and futility), *Uncle Vanya*, and *The Sea Gull* (which has much to say about the artist in society, confronting his origins; see also Mann, p. 239).

RESUME: Mme. Ranevskaya sells her villa at Mentone, abandons her unscrupulous, money-grabbing lover, and returns home bankrupt to her family estate. It is heavily mortgaged, and Lopahin, a business man of the new Russia and a son of serfs, urges her to parcel the cherry orchard into building lots. Mme. Ranevskaya cherishes the estate sentimentally as representing the old, good times; she refuses to do anything; the estate is auctioned off.

Another story line: Firs, an old servant who refused to be freed, sees his mistress' homecoming as a great joy and lives in the illusion of past grandeur. When the estate is sold, he is to be sent off to a hospital. In the confusion of sentiment and regret, he never gets there but is left behind in the empty big house to lie down and die.

Another: Gayev, Mme. Ranevskaya's brother, a pleasant but futile billiard shark, dreams up fantastic plans to redeem the estate, contrasting with Lopahin's practical suggestions. When the estate is sold, he leaves with the others, taking up a minor bank position, still illusorily considering himself a new "captain of finance."

Then there is the story of Varya, adopted daughter; of Epiphodoff, victim of all the little annoyances of life; of Trofimov, a perpetual university student—all of them affected in the crash of the old order. There is also the story of the orchard itself; as Firs dies alone in the unfurnished salon, we hear the sound of the first axe blows clearing the land.

COMPARATIVE: Turgenev's *Fathers and Sons* (p. 369) and *Spring Torrents* (p. 373) give other views of the changing social order. So does Corrado Alvaro in Italy with *Revolt in Aspromonte* (p. 14), Lampedusa in *The Leopard* (p. 223), and Silone with *Fontamara* (p. 327). See also Mann's *Buddenbrooks* (p. 236) and *Tonio Kröger* (p. 239). For a dramatic device, compare old Firs' solitary position on stage with Euripides' *The Trojan Women* (p. 112).

TRANSLATION: By Stark Young, *Best Plays by Chekhov*, Modern Library 171, $2.45. Includes *The Sea Gull, Uncle Vanya, The Three Sisters.*

Chekhov, Anton, PEASANTS (KREST'JANE), 1897; 29 pages

Russian. A grim novella about peasants in the years preceding the emancipation of the serfs.

IMPORTANCE: This might well be the highest peak of nineteenth century Russian literature. Certainly, *Peasants* attracted more attention during Chekhov's lifetime than anything else he wrote. It is almost propaganda literature and tells much of Russia's need for and feeling about the revolution that led to the present-day Soviet. It is powerful and uncompromising literature; Chekhov has filled it with detail with which he is intimately familiar.

AUTHOR: **See *The Cherry Orchard*, p. 69.**

RESUME: There is little plot. The narrative concerns Nikolai, a waiter in a large Moscow hotel, who fails in health and comes back to live with his family, the Chikildeyevs. The living pattern is communal: Granny, father, mother, children, and in-laws all share the cramped hut and the meager food and participate in piece labor. The men eat, drink and loaf, curse and beat their women. "Fekla ... found this life entirely to her taste: the poverty and the filth and the incessant cursing. She ate what was given ...; she emptied the slops from the very porch, splashing them from the doorway and then walking barefoot through the puddle." Such is Chekov's description of daily life, a monotonous round with now and then a burst of excitement: a hut flashes into flame one night, excited and drunken peasants reeling around it as if this were a feast day; the government official comes to collect back taxes and hears nothing but excuses, ignorant and rambling acounts of hardship and famine; the overseer confiscates the Chikildeyevs' one honored possession, the samovar, in lieu of rent; in a religious ceremony, "everyone seemed suddenly to perceive that there is no void between heaven and earth, that the rich and strong have not seized everything yet." This series of tableaux of peasant life takes place with the passionate attention to nature typical of Russian writers: the slow movement of the seasons and the presence of birds and insects (see Sholokhov, p. 325).

COMPARATIVE: As propaganda, if unintentionally so, this is similar to Stowe's *Uncle Tom's Cabin*. The picture of peasants is like that in Buck's ***The Good Earth*** (p. 48), but less optimistic and the people are less vital (perhaps because Buck is something of a romancer). Gogol's ***The Inspector General*** (p. 146) has a humorous look at some of this raw material. See also Silone's ***Fontamara*** (p. 327).

TRANSLATION: *Seven Short Novels by Chekhov*, Bantam NC-166, 95¢, translated by Barbara Makanowitzky, with good individual prefaces to each novel by Gleb Struve. This is an excellent volume; all the material is vital and readable. *Ward No. 6* will remind one of Thomas Mann's *The Magic Mountain* and Tolstoi's *The Death of Ivan Ilyich*; it is thoughtful and moves slowly. *My Life*, concerning a bored aristocrat who tries through work to find meaningful in life, is the theme of Chekhov's drama *The Three Sisters* and partially that of *Uncle Vanya*. *In the Ravine* is an intense novel of a woman who marries for prestige and power, not love; see Maupassant, *A Woman's Life* (*Une Vie*) for a like story. Life in pre-revolutionary Russia is grimly pictured also in Dostoevsky's *Crime and Punishment* (p. 95).

Chekhov, Anton, SELECTED STORIES, 1884 and later; 287 pages.

> Russian. Collected early short stories from Chekhov's experimental anecdotal style to the mature novella, *Peasants* (p. 71).

IMPORTANCE: Chekhov seems to share with Maupassant the laurels of perfecting the short story, and in this short form Chekhov is even more brilliant than in his dramas.

AUTHOR: See *The Cherry Orchard*, p. 69.

RESUME: *Peasants* has been discussed on p. 70. "The Darling" is the story of a woman who fills the role of woman as Shaw saw her in *Man and Superman:* Olenka marries a man, adopts every interest of his, speaks in his manner, and when he dies, marries another and fulfills her life in him in the same way; when he dies, she marries a third who again manufactures her opinions and faiths—a charming picture of woman in the abstract. "The Kiss" tells of a young captain in an artillery company; when he and his fellow officers are invited to a general's house, the young captain wanders accidentally from the ball into a stateroom and there in the dark receives a kiss from a woman he does not know—nor does he ever know; and the experience so takes him that nothing else in his life ever assumes the same importance. "At Sea—A Sailor's Story" is an anecdote of the betrayal for money of a young bride by her new husband, a minister, and is kept from being a terrible tale by the pity and shame of Chekhov's rough young sailor boy who narrates it. "He Understood" confronts a gunning, ignorant peasant under arrest for shooting a bird out of season—he is a compulsive hunter, one who just cannot stop—with a red-nosed gamekeeper who mocks his ignorance and threatens him, but who suddenly understands that the compulsion to hunt is no worse than his own compulsion to drink and turns the peasant free. This is only part of the wide range of stories in this splendid and unusual collection; it is pleasant to find some stories other than the "classic" ones we expect to find in a Chekhov anthology.

COMPARATIVE: Chekhov's stories are themselves comparisons, as the woman Olenka is a different Olenka, yet still the same, every time she marries; and as the gamekeeper compares himself to Pavel in "He Understood." For equally interesting pictures of Russian peasant life, however, see the Tolstoi and Turgenev entries (p. 364 and p. 369) in this volume, and Sholokov's magnificent *And Quiet Flows the Don* (p. 325).

TRANSLATION: Ann Dunnigan's is in the Chekhov flavor. Signet Classic CD-37, 50¢.

Chernyshevsky, N. G., WHAT IS TO BE DONE? (CHTO DELAT'?), 1863; 354 pages.

> Russian novel. An "uncommon man" and a "new woman" in a romance that signalizes an evolutionary Russia.

IMPORTANCE: This chatty work, whose protagonists work by reason instead of tradition, convention, and conventional love, and whose heroine sets up a workers' commune, is the nihilism in action and constructiveness that Bazarov only managed to talk about (see Turgenev, *Fathers and Sons*, p. 369).

AUTHOR: Chernyshevsky (1828-1889) had a university education in theology, but his literary work, as for the journal *The Contemporary*, was designed to advance social reform. By 1862 his advocacy had been so effective that he was imprisoned in St. Petersburg and there wrote this novel, his only one. Another trial exiled him for twenty-four years to Siberia; after six years he was allowed to return to his birthplace, where he died.

RESUME: Though Chernyshevsky starts his novel with Lopukhov's arranged "suicide," the story begins with Vera Rozalsky, captive of a domineering, usurous, wine-bibbing mother, Alexevna, who is trying to force Vera into a profitable marriage with the wastrel Storeshnikov. Terrible plots, subplots, and machinations take place as the family's tutor, Lopukhov, forms an intellectual and humanitarian attachment for young Vera, thwarts her mother's plans, marries Vera surreptitiously, and takes the girl out of her "basement" life. There begins an unusual marriage. Lopukhov gives up his study of medicine and puts his varied talents to commercial uses. Vera, after some little time of contentment, organizes a profit-sharing dressmaking shop. Much respect but little love is shown between the young pair; their domestic arrangements seem as if "two families live for economy's sake in one and the same apartment." They discuss problems endlessly and abstractly. At last, as a result of one of the three prophetic dreams coming to Vera, it is revealed to her that she no longer loves Lopukhov; Lopukhov, after a series of nice diplomatic moves, turns her over to her new attachment, his best friend the doctor Kirsanov, then arranges his own "suicide" and disappearance. Rakhmetov, the "uncommon man" (they all are, for that matter), handles all the details, guided by reason, mysticism, and strength. In the new marriage, Vera continues to develop independently as before; she enters medicine as one of the first female doctors; her commune dress shop multiplies into a chain.

So Chernyevsky illustrates his message for Russia: "Elevated natures . . . Now, it is possible for you to become equals of the men whom I represent, provided you will work for your intellectual and moral development. . . . Come up from your caves, my friends, ascend! It is not so difficult."

COMPARATIVE: Vera as the "new woman" is reminiscent of Yevdoxia in Turgenev's *Father and Sons* (p. 369); Lopukhov and Kirsanov both resemble Bazarov in that novel. The scheming old mother Alexevna is kin to Celestina (p. 301), and the relationship of mother and daughter is similar to the matriarchy of Pérez Galdós' *Doña Perfecta* (p. 279) or García Lorca's *The House of Bernarda Alba* (p. 126). The realistic self-sacrifice of characters in this novel makes an attitudinal contrast with the romantic self-sacrifice of Goethe's personages in *The Sorrows of Young Werther* (p. 142).

TRANSLATION: By Benjamin R. Tucker, revised and abridged by Ludmilla B. Turkevich, Vintage V-723, $1.25.

Chikamatsu Monzaemon, THE BATTLES OF COXINGA (KOKUSENYA KASSEN), 1715; 74 pages.

Japanese puppet theatre; historical drama in five acts and seventeen settings.

IMPORTANCE: This play demonstrates the great possible range of theatre when independent of the realistic conventions of the Western stage. The narrator, describing impossible and supernatural elements, makes a combination of epic and drama. See also next entry, *The Love Suicides at Sonezaki.*

AUTHOR: Chikamatsu was born in 1653 of a minor samurai family. He failed in attempting to follow the careers of arms, service at court, and trade. At thirty he began writing drama and found himself esteemed. He died in 1725.

RESUME: As Lady Kasei is about to give birth to the son of the Chinese Emperor, Ri Tōten betrays the Chinese army to the Tartars. The Emperor and Lady Kasei are killed. The loyal minister Go Sankei saves the Princess Sendan and delivers the royal son by Caesarian section with his sword; then to hide what he has done, he kills his own newly born child and places it in the ravaged womb. China falls to the Tartars. Ryūkakan, wife of Go Sankei, fights like a man as she takes Princess Sendan safely to Japan. Go Sankei secretes the little royal baby and goes into hiding in China. As Princess Sendan and Ryūkakan gain the coast of Japan, they meet and beg aid of the fisherman Watōnai, later to be called Coxinga. Inspired by their plight and encouraged by his old father, Ikkan, Watōnai goes to China to save the Empire. Watōnai now becomes Coxinga after vanquishing a hostile army; with the aid of his mother he gains the aid of Kanki and his army; but to gain this aid both Kanki's wife (Coxinga's half-sister) and Coxinga's mother slay themselves. The course of the play covers seven years' action, as Coxinga, Kanki, and Ikkan fight their way to victory over the Tartars and the crown is restored to the rightful heir, the baby whom Go Sankei delivered and protected during the bloody years.

Involved in the heroic action are gods and spirits, bombastic speeches, shocking deeds, and seldom a dull moment. The poetry is beautiful, complex, and allusive—but Donald Keene explicates it with fascinating footnotes. This is an epic as much as a play. The bloody hand-to-hand combats and the pompous boasting of the military heroes, filled with genealogy and appeals to the gods, remind us strongly of the Western epics.

The complicated cast is relatively easy to keep identified since the scenes are short, and the narrator reminds us with many signals.

COMPARATIVE: The *Iliad;* the later parts of the *Aeneid* as Aeneas battles Turnus. For a complete contrast, see the active role of women in war (contrast with Euripides' *The Trojan Women,* p. 112) and the heroic example which they set their men. Note also the role of women who *accompany* their men in their wanderings, something we find in the Indian epics (the *Ramáyana,* p. 379, and the *Mahabhárata*) but nowhere in Western literature except in the medieval romances. The theme of knightly honor finds many national expressions; see Corneille's *Le Cid* (p. 90) for other suggestions.

TRANSLATION: By Donald Keene, *Four Major Plays of Chikamatsu,* Columbia Paperback #53, $1.95. For more of this writer and translator, the hardbound volume, *The Major Plays of Chikamatsu* (New York: Columbia, 1961) contains seven other dramas.

Chikamatsu Monzaemon, THE LOVE SUICIDES AT SONEZAKI (SONEZAKI SHINJU), 1703; 17 pages.

Japanese puppet theatre (*jōruri*), a tragedy in three scenes.

IMPORTANCE: Like the Icelandic sagas (p. 267), Japanese drama of this period developed in isolation, borrowing some stories, philosophy, and characters from China but formalizing them in ingrown native convention. Chikamatsu wrote for the puppet theatre which has now almost disappeared except for cultural revivals. Thus we have a doubly remote vehicle for the study of a strange and beautiful literary formalism, his portrayal of a still feudal Japan. Chikamatsu wrote as prolifically as, for example, Lope de Vega (pp. 381–384) in Spain. His dramatic lines were carefully worked and polished as literature. Of the two types of drama that he wrote, historical and domestic, and this one is the latter, he often seized a contemporary event for his subject matter but found within it universal and timeless emotions within the grasp of every culture.

AUTHOR: See *The Battles of Coxinga*, p. 76.

RESUME: A modest hero (the modern unheroic hero) Tokubei, a traveling salesman for soy sauce, owns the love and loyalty of Ohatsu, a courtesan. Tokubei's master admires the young man and gives his mother a loan of a thousand dollars so that Tokubei may marry his niece. Tokubei, unwilling, breaks off with his master, wrests the thousand dollars from his grasping mother, and plans to return it. However, Kuheiji, a profligate oil merchant, borrows the thousand from Tokubei, pleading a business emergency, and refuses to return it. Tokubei and Ohatsu grieve over the situation, since either marriage or bankruptcy threatens their continued relationship. In a bodily encounter, Kuheiji openly refuses to acknowledge the loan and accuses Tokubei of having forged his seal, his signature. Beside themselves with grief, Ohatsu and Tokubei agree to go off together and to die for love. A touching and poetical scene shows Ohatsu stealing away from her house of courtesans, sheltering and protecting Tokubei. They go together to the Sonekazi shrine, talking love, faith, and beauty to one another in reassurance. There, by night, they tie themselves to a tree that they may not wince or show dishonor, and Tokubei kills Ohatsu with his dagger and cuts his throat with Ohatsu's razor.

The action and emotions of the puppets are described by a narrator in quite a modern manner (see Wilder's *Our Town*).

While the motivations and the extremes of action may take some getting used to, the story and characters become vivid as soon as one understands the social conventions, the concepts of honor, and so on, which the translator makes clear in a brilliant introduction.

COMPARATIVE: The feelings of the two young lovers are not impossible to a believer in *Romeo and Juliet.* It is difficult to find comparatives for a literature that did grow up in isolation. Interesting at least is the similar basic attitude toward honor that feudal Japan and Western literature shared in its knightly class (see Corneille's *Le Cid,* p. 90).

See also Rojas' *Celestina* (p. 301), where love flouts conventions and ends in double death. Such a Japanese and courtesan's sense of honor was used by Puccini also in his opera *Madame Butterfly.*

Other honorable courtesans in literature include *Boule de Suif* (p. 252) and Sartre's *The Respectful Prostitute* (p. 311), not to forget Mary Magdalene.

The poetry of this piece may be prepared for by study of *haiku* (p. 161) and a look at the plays in Ezra Pound's *Classic Noh Theatre of Japan,* with Ernest Fenollosa.

TRANSLATION: By Donald Keene, *Four Major Plays of Chikamatsu,* Columbia Paperback #53, $1.95. Fine translation and editing. Also includes *The Battles of Coxinga* (p. 76), *The Uprooted Pine,* and *Love Suicides at Amijima.*

Cocteau, Jean, THE HUMAN VOICE (LA VOIX HUMAINE), 1930; 39 minutes.

French one-act play; recording.

IMPORTANCE. This recording, the only one included in this book, is added for the example it provides of expressionistic theatre, because of its proper length for a classroom session, and for the number of comparatives it suggests. Such a *tour de force* adds a dimension to a student's concepts of theatrical effectiveness and is a close relative to Dylan Thomas' *Under Milk Wood* and other plays for voices (persisting even in our now pictorial world).

AUTHOR: Cocteau (1891-1963), born in France, was educated at the Lycée Condorcet and early distinguished himself for his high spirits and originality. He is an artist, a poet, a playwright, and a film director, and an innovator in all media.

RESUME: A rather ordinary, unimaginative woman talks to her lover over the telephone; with emotion and sincerity she recalls the beginning of their love affair and discusses its breaking up, promises to deliver the love letters she has saved, tries to decide the ownership of their pet dog, chronicles her ineffectual attempt at suicide, and pleads for reconciliation beneath a gallant pretence of calm.

Little else occurs in this little tragicomedy. It is effective because of the tension and concealment she brings into the shabby affair. It is effective because of what the auditor imagines on the other end of the line while she listens and is silent.

The staging must be imagined carefully: there is high drama in the solitary player on stage, in the soft dusk of a boudoir, with the glaring white light of the bathroom at stage rear forming a visible contrast—something like the underplayed emotional tone of the drama.

COMPARATIVE: A literary descendant of Browning's dramatic dialogue or of the conventional stage soliloquy or aside. Strindberg has done a similar piece in *The Stronger* (p. 351), in which, though there are two women on stage, only one speaks and reveals bit by bit, in the Ibsen technique, all that has occurred before the present action. See also Dylan Thomas (p. 361). For the technique of gradual revelation, see also Akutagawa (p. 8).

EDITION: Caedmon recording TC-1118, read in English by Ingrid Bergman, $5.95.

Cocteau, Jean, THE INFERNAL MACHINE (LA MACHINE INFERNALE), 1934; 82 pages.

> French. This modern version of Sophocles' *Oedipus Rex* (p. 339) adds some expressionistic stage techniques and some intimate scenes that classical tragedy would not have permitted.

IMPORTANCE: The enduring vitality of Sophocles' conception is demonstrated in Cocteau's play.

AUTHOR: See *The Human Voice*, p. 80.

RESUME: Oedipus, when born, is under a curse: he will kill his father and marry his mother. His parents, Laius and Jocasta, put him out in a pasture to die. Rescued, the baby Oedipus is taken to the court of Polybus, where he is reared as that king's own son. Learning of the prophecy, Oedipus flees his "home," makes his way back to Thebes, and on his way meets and does kill his father, not knowing who he is. He then marries Jocasta and begets children by her. When knowledge of the terrible sins of incest and patricide is given to him, Oedipus destroys his sight and exiles himself to wander the world, hated, despized or pitied, and penitent. Jocasta has hanged herself.

COMPARATIVE: Cocteau has not tampered much with the basic plot. He has made the troubles more subjective and immediate through some additions. For example, in a bedrom scene, Cocteau shows Oedipus and his mother-wife, Jocasta, alone together for the first time, with their mutual but unrecognized nightmares. Again, at the tragic end of the drama, Jocasta is allowed to emerge from her death as a wife to assume tenderly the role of mother again, to lead the blinded Oedipus safely from the palace and down the stairs. Tiresias, Sophocles' harsh soothsayer, is made a sympathetic character, filled with admiration at Oedipus' strong motion toward redemption in putting out his sight, becoming a king indeed. Laius' ghost appears to soldiers to give warnings, as did the spirit of Hamlet's father. Several of the innovations are capable of increasing the chilling certainty of the tragedy, at least to modern audiences used to cinematic close-ups and more sentiment than classical drama allowed. Cocteau has also emphasized one dimension in tragedy by conceiving it as a tightly wound machine which everyone is powerless to stop until the action is completed; see also this device in Saint-Exupéry's *Night Flight* (p. 307) and in Anouilh's touching *Antigone* (p. 20). This last, since it concerns Oedipus' sons and daughters, is a good sequel to the Oedipus play.

Oedipus' action in destroying himself through ignorance, at least in part, touches the plot of Euripides' *Hippolytus* (p. 108) and that of the parable told to David after he had taken Bathsheba from Uriah the Hittite.

TRANSLATION: By Carl Wildman, in Everyman Paperback No. 1989, *International Modern Plays*, $1.35; includes Strindberg's *Lady Julie*, Hauptmann's *Hannele*, the Capeks' *The Life of the Insects* (p. 57), and Chiarelli's *The Mask and the Face*.

Colette, Sidonie Gabrielle, GIGI, 1944; 46 pages.

> French novella; Paris in the early part of our century. Perhaps the most brilliant showpiece of Colette's charm, sympathy, and wit.

IMPORTANCE: As far as our audience is concerned, this will be remembered as the movie with Leslie Caron and Maurice Chevalier. Colette has a unique position in contemporary French letters; she writes of children and pets, of people who cannot possibly be allegorical or symbolic, and mixes autobiography into her fiction; thus she is an anachronism in the self-conscious and skeptical modern theatre of European fiction.

AUTHOR: Colette (1873–1954) was reared in Burgundy under the strong influence of her mother, who molded her love for country things. She married Monsieur Willy at twenty and began her career as a captive writer, producing the Claudine series. After Willy had been shaken off, Colette entered music hall life, married two more husbands, and became a successful novelist and even the proprietor of a beauty salon. When she died the entire city of Paris went into mourning.

RESUME: Gilberte (Gigi) is being reared by Mme. Alvarez, her grandmother, and by Aunt Alicia, as the family's most marketable possession. That is, in this world of the *demimonde* where "instead of marrying 'at once' it sometimes happens that we marry 'at last,'" Gigi is being carefully trained in the graces that will make for a rich if dubious alliance. Gigi's mother, Andrée, is too busy with her operatic career to pay attention to her daughter. Alicia teaches Gigi how to eat ortolans properly, how to attack a lobster, and how to recognize fine jewels, while Mme. Alvarez trains her to handle her skirts and come right home after school. An old friend of the family, "Uncle" Gaston, who has liked Gigi for her childishness and her companionship over a game of piquet, breaks off a celebrated affair (he is addicted to affairs because he is a rich sugar manufacturer), and suddenly begins to notice Gigi as a woman. Gaston makes the traditional offer to the family, and the alliance is accepted by everyone but Gigi. She breaks the glittering family tradition by refusing anything but marriage—and gets marriage.

COMPARATIVE: The *demimonde* is seldom treated in any way but sordidly, condescendingly, or sensationally (see Maupassant's *Bel-Ami*, p. 251), so no adequate comparison exists for this light Gallic trifle. Mann's *Confessions of Felix Krull, Confidence Man* (p. 237) approaches the irregular life with gay good humor, but much more indignity; and this work and Maugham's *Of*

Human Bondage (p. 247) look at the same class in the same historical era.

TRANSLATION: By Roger Senhouse, *Gigi and Selected Writings*, Mentor CT-196, 75¢.

Conrad, Joseph, TYPHOON, 1903; **78 pages.**

British. A short novel of the sea.

IMPORTANCE: Conrad's many heroes who show that loneliness is the state of man place him well in command of the modern theme. He is a master of mood and description.

AUTHOR: Conrad (1857–1924) was born Josef Korzeniowski in the Ukraine. He learned French well, then English, and at the age of twenty-one began a twenty-year career in the British merchant marine, finally rising to master. After retirement, he began the series of novels, written in his third language, which borrow from his experiences in Britain and the Orient: *Lord Jim*, *Victory*, *The Nigger of the Narcissus*, and others.

RESUME: Captain MacWhirr, sailing the *Nan-Shan* to Fu-chau in his matter-of-fact way, is highly alarmed when the barometer dips sharply. Aboard the ship is a cargo of three hundred coolies going back home, each with his sea chest secured between battens. The storm hits the *Nan-Shan* as only Conrad could describe it in a proliferation of dramatic details. For example, the captain changing to sea boots sees that "the shoes he had flung off were scurrying from end to end of the cabin, gambolling playfully over each other like puppies." The hell-hole of the luridly lit engine room is described as fiercely as the monstrous seas outside. While the *Nan-Shan* literally comes apart, the second mate, beside himself with terror, attacks his captain. The sea chests below decks break open, and the Chinese coolies, flinging themselves into a desperate battle to recover their property, go tumbling from side to side as the ship wallows and plunges. The seamen cower amidships in darkness and illness. Remarks between captain and officers emerge only as words torn out of sentences by gales and crashing swells. Above all, the struggle becomes one only between the sea and the ship, and the men, brave or cowardly, merely endure, each one alone. When the *Nan-Shan* does ride out the storm, we gain a masterly contrast as Captain MacWhirr describes their perils in a letter home to his wife, who could not care less; as Chief Engineer Rout amusingly writes to his admiring wife; and as Chief Mate Jukes writes noncommittally of his captain to another friend on another ocean: "I think that he got out of it very well for such a stupid man." None of those involved truly understood the forces that they had won through.

COMPARATIVE: Man against the elements gives us many comparatives: Tolstoi's ***Master and Man*** (p. 368), Crane's ***The Open Boat***, Nordhoff and Hall's ***Men against the Sea***, Nicholas Monserrat's *The Cruel Sea,* and many of Conrad's other works, *Lord Jim,* for example.

EDITION: Bantam Classic FC-54, 50¢, good introduction by Edward A. Weeks. Includes *Heart of Darkness* and *Youth* (p. 87).

Conrad, Joseph, YOUTH, 1902; 32 pages.

British. A short novel of the sea.

IMPORTANCE: This is one of the masterpieces of this genre, the novella. It introduces Marlow, Conrad's favorite raconteur, in a statement of Conrad's love for the sea, and it dramatizes a pedestrian theme.

AUTHOR: See *Typhoon*, p. 85.

RESUME: Marlow tells the story of his youth, when he boarded the barque *Judea* to carry coal to Bangkok. The ship was old and worn out but bore a fancy device at its stern with the symbolic motto "Do or die." The captain was sixty years of age, one of Conrad's hard-luck characters, and the *Judea* was his first command. Mahon, the first mate, was elderly, capable, and caustic. The ship, on the way to pick up its cargo, was battered by a storm and lost its loading turn. After it was loaded and out to sea, a storm wrenched it so full of holes that it had to put back to port for endless repairs. Once the ship was repaired and under way, a fire broke out in the cargo of coal and smouldered for weeks while the crew manned the pumps. At last the cargo exploded and the ship went down. The men resumed their voyage to Bangkok in the small boats and reached port.

This is a tale of impatient youth, surrounded by the old and leisurely, particularized in one young man who wants to test his courage but learns that bravery is only endurance. The heroism that emerges from this tale of disappointments is the stubborn courage of the old Captain Beard and the surprising loyalty of the rascally crew; there was in everyone, the youth learns, "something inborn and subtle and everlasting." The sea, personified as Conrad so well knows how, is not an enemy as in *Typhoon;* fate dogs man, and the sea is only the theatre of action leading to the fragrant East, remembered by old Marlow from his youth. The closing scene, described in light, sound, and scent as the long boats reach Bangkok, is one of Conrad's most memorable pieces of writing.

COMPARATIVE: The endurance of men against nature is a theme in Tolstoi's *Master and Man* (p. 368), Crane's *The Open Boat*, Conrad's *Typhoon* (p. 85), and Dinesen's "The Deluge at Norderney" (p. 93). As Marlow learns to understand the importance of events that to his youth were only casual observances, so does Sherwood Anderson in his short story "Death in the Woods," Mann's hero in *Tonio Kröger* (p. 239), and Hesse's in *Youth, Beautiful Youth* (p. 171).

EDITION: Bantam Classics FC-54, 50¢; *Three Short Novels*.

Conton, William, THE AFRICAN, 1961; 192 pages.

> British. A semiautobiographical novel concerning a young African, educated in England, who leads himself and his country toward independence.

IMPORTANCE: A somewhat slight work of fiction. However, the topic is timely in its reference to modern Africa, is relevant as it refers to the United States' race problem, is controversial enough to provoke discussion in the class that studies it (and many have, successfully), and is written sincerely and dispassionately by and about a young Negro who lived in two worlds, respected both of them, and did what he had to do.

AUTHOR: Conton was born in 1925 in Gambia, West Africa, a clergyman's son. He was educated in his native land and in England. He is a school teacher and principal in Sierra Leone.

RESUME: Kisimi is born in Songhai, a British West African colony. He is given the chance to go to a mission school, then to secondary school, and finally to Durham College in England to become a leader of his people. His reactions to the first all-white society he has encountered are frank but often admiring. On a walking tour of the Lake country, he meets a white South African girl, Greta. A friendship rapidly develops. As an experiment in race tolerance she introduces Kisimi to her fiancé from South Africa, Friedrik, a "nigger hater." Kisimi is rebuffed and insulted; Friedrik breaks his engagement to Greta. Greta and Kisimi are drawn to each other. In a tragic aftermath an unknown person runs the two down with an automobile. She is killed; Kisimi, given no satisfaction by the police, vows his personal vengeance. (This incident with Greta requires maturity and sophistication in class discussion.) Kisimi takes his degree, returns to Songhai, and, following native custom, takes two wives.

With a friend, Kisimi starts a political party for national freedom; he is elected Prime Minister. A plea from a freedom party in South Africa now launches Kisimi into political activity for African unity. He slips across the border and enters South Africa. In a tacked on and sudden ending, he tracks down Friedrik to seek his revenge, but when he has the white man in his power he is unable to harm him.

Perhaps the book is not a masterpiece, but it is timely, sincere, and ably written.

COMPARATIVE: Africa has been voiceless, and recently and rarely it has begun to make itself heard by the rest of the world. Some idea of colonial Africa may be had in Schreiner's unusual *The Story of an African Farm* (p. 317), of *apartheid* in Paton's novels, *Cry, the Beloved Country* and *Too Late the Phalarope*, novels which have enjoyed much critical acclaim.

A comparison to the rise to glory by the hero, Kisimi, may surprisingly be found in Robert Penn Warren's novel based on Huey Long, *All the King's Men*. Kisimi's compulsion to act, to do, and to create, even against his will, is an endless theme of literature—Creon in *Antigone* (pp. 20 and 335) comes to mind, or Rama's necessity to wage war and then to try Sita for infidelity in the *Ramāyana* (p. 379), or in the character of Aeneas (p. 389) who has to forge ahead to his goal no matter what the personal distress.

A satirical, British, colonial, Colonel Blimp view of Africa may be found in Evelyn Waugh's amusing and tragic novel, *Black Mischief* (Dell #9314), in which the whites and the educated Negroes come out equally tarred.

EDITION: Signet D-1906, 50¢.

Corneille, Pierre, LE CID, 1636; 71 pages.

French neoclassical drama filled with swordplay, rival factions, and high-strung emotional conflict.

IMPORTANCE: A stirring story of romanticism with its Romeo and Juliet theme of star-crossed lovers. This play is a good example for teaching the three unities.

AUTHOR: Corneille, born 1606, studied law, then turned to playwriting. After a few unsuccessful comedies, he wrote *Le Cid;* in this play, the "internal drama" of human emotions begins to take the place of external stage commotion. Richelieu esteemed this play so highly that he pensioned Corneille for life. However, Racine's (p. 292) growing popularity darkened Corneille's days with jealousy until Corneille died in 1684.

RESUME: Rodrigue, son of Don Diego, and Chimène, daughter of Count Gormas, are happily in love until a court quarrel leads Gormas to insult Don Diego. Since Diego is old, he calls on his son to avenge him; Rodrigue does so and kills Gormas, knowing that he has forfeited Chimène's hand by so protecting his father's honor—even though paradoxically he has increased Chimène's respect for him. In this nation's and this period's literature, honor is regarded as the highest of human emotions, more powerful than love. Chimène now must ask the king for her lover's life, lamenting: "Alas, how cruel the thought./ How cruel the prosecution I am forced to./ I must demand his life, yet fear to take it;/ If he dies, I shall die, yet I must slay him." Luckily, all turns out well in this hopeless situation. Rodrigue defeats two Moorish kings and wins his ruler's forgiveness and then defeats the knight who has volunteered to kill him to redeem Chimène's family honor. The Spanish king commands the lovers to make up their quarrel, since both have demonstrated their nobility.

COMPARATIVE: For the historical background to Corneille's play, see the Spanish national epic, *Poem of the Cid* (p. 285).

To compare the theme of chivalric honor, see entries under *Song of Roland* (p. 333), *Cyrano de Bergerac* (p. 305), and Chikamatsu's *The Battles of Coxinga* (p. 76).

For the theme of star-crossed lovers, see Shakespeare's *Romeo and Juliet* and Keller's *A Village Romeo and Juliet* (p. 208).

TRANSLATION: John C. Lapp, *Le Cid,* ACC Crofts Classics (1955), 45¢. Modern English verse translation and a small, clearly printed volume with biographical and some critical information, college-oriented.

Courteline, Georges, THE PLAYS OF COURTELINE,
1880–1920; 78 pages.

French. A collection of five short farces.

IMPORTANCE: Courteline has been as if marked "Not for export," for he is almost unknown outside Paris. Yet his plays have been performed in Antoine's Théâtre Libre and are constantly in production somewhere in Europe. His tradition is that of Molière, of subtle situation and character comedy, often so slight that a reader with only a broad sense of humor misses the substance entirely.

AUTHOR: Courteline (1858–1929) was a failure in the cavalry, spent a number of years as a failure in a minor government post (he gave half his salary to a fellow worker to do his duties, and thereafter absented himself from his office), and then entered journalism, playwriting, and cafe society. The subject matter of his farces is therefore often bureaucracy, the law, and the army, as well as domestic friction—that standby of French comedy.

RESUME: *Article 330*, 6 pages: LaBrige, a philosopher, is arrested for indecent exposure, and in the court scene that follows (a ritualistic travesty of justice—see Kafka's *The Trial*, p. 204) he defends himself. He was dressed in Scotch kilts, he claims, and was bent over trying to fish out a nickel that had dropped beneath his dresser, when a trainload of sightseers at the World's Fair went by his bedroom window. The sightseers have filed hundreds of depositions against him. The comedy consists of his defense, charging invasion of privacy, and although the court agrees with him, he is convicted.

Badin the Bold, 5 pages: Badin, who is hardly ever in his office, is called in by his superior. Badin, as usual, explains that another relative has died, married, or been baptized. When challenged, Badin tells the truth—that he hates being a bureau slave, that he stops in for a beer before coming to work, then another one, and is worrying himself into thinness trying to reconcile duty and disgust. Therefore, he asks for a raise for the injury to his health.

Afraid to Fight, 10 pages: A jealous husband and a playful wife, back from a dance, quarrel as usual. This time he threatens to "wipe up the floor" with the infantry captain who flirted with his wife. His threats and oaths are terrible to hear, until she gives him the captain's address; then he cools and changes his attack from talk of a duel to talk about his mother-in-law. (In irony and characterization there is something of Chekhov, pp. 69–73, about these little incidents.)

COMPARATIVE: The range of characters and the humorous insights of Courteline's slight situations remind one of the things that happen to Gil Blas (p. 229) or Lazarillo (p. 225) or in any picaresque novel. The plight of the little bureau clerk trapped in bureaucracy is the theme of Gogol's *The Cloak*, p. 144, and is generally the Chaplinesque figure that modern literature abounds in: Samuel Beckett (pp. 38–39), the character of Berenger in *Rhinoceros*, the little men in *Waiting for Godot* (p. 38), Robbe-Grillet, and T. S. Eliot's J. Alfred Prufrock, to name a few.

The wit is pungent but restrained, similar to what La Bruyère did in his *Characters* or Pope in his couplets. In these days of vanishing personal identity (with social security numbers, employe numbers, seven-digit telephone numbers, hospitalization numbers, blood type codes, etc.) the image of the little person trapped in bureaucracy becomes more and more amusing—until the frightening end result, Orwell's *Nineteen Eighty-Four* (p. 273).

TRANSLATION: By Jacques Barzun and Albert Bermel, in itself a recommendation for the importance of these plays, with a sprightly introduction to Courteline by Vermel; in *The Plays of Courteline*, Vol I, Theatre Arts Book TAB-2, $1.90 (a hardbound "paperback"). Also includes *Boubouroche*.

Dinesen, Isak, pseudonym for Karen Blixen, SEVEN GOTHIC TALES, 1934; 410 pages.

> British. Leisurely, richly textured, allusive tales, constructed around allegorical frameworks, with a peculiarly medieval and northern atmosphere.

IMPORTANCE: Modern literature seldom takes time or finds compassion enough to look at people as Dinesen does.

AUTHOR: Dinesen (1885–1962) was born at Rungstedlund, Sweden, of the noble family of Dinesen, and was educated in Switzerland and England; she traveled widely and wrote much. After marriage to the Baron Blixen-Finecke, the couple went to Nairobi, Africa (see Blixen, *Out of Africa*), and settled in a coffee plantation. After 1931, divorced, she moved back to her castle in Denmark and continued her writing career. She, like Conrad, wrote in English, rather than her native language.

RESUME: "The Deluge at Norderney" may be taken as representative of Dinesen's style and approach: A storm inundates the aristocratic bathing resort of Norderney. The peasants in their long boats rescue their own kind and then with hesitation go out to pick up the aristocrats. At their first stop they rescue Miss Mail, a wealthy old spinster, her maid, and her goddaughter, the teenage Countess Calypso. A young Dane, Jonathan, is picked up next. Directing these operations with superhuman zeal is the Cardinal, Hamilcar, whose devoted serving man Kasparson was killed as the Cardinal's house collapsed. On their way to safety the refugees come across a farm family marooned in a loft. Since the boat is filled, the Cardinal and his group exchange places with the peasants to wait for rescue the next morning (see Tolstoi, *Master and Man*, p. 368). During the night, each one tells the story of his life, how he happens to be in this spot at this time. Each person's tale is one of love and loneliness. Calypso and Jonathan both have been formed by their former protectors, and each is trying to escape to a life of his own. The Cardinal and Miss Malin are prisoners to their conceptions of life. The two older people decide to make a match of Calypso and Jonathan, and the Cardinal marries them in an informal ceremony suited to the conditions. The young people then sleep while the two elderly persons continue exchanging their ideas of life. As dawn rises the water enters the loft. The "Cardinal" confesses that he is really Kasparson, the Cardinal's servant and a one-time actor, and that he killed his master as the house collapsed. All life was an act and a mask, anyway, the "Cardinal" and Miss Malin agreed; and so they seal the "Cardinal's" secret with the first kiss of Miss Malin's lifetime.

The peculiarly poignant effect gained in this narrative is that of the world being shut out, of people being able to face the truth at last though in so doing achieving another set of lies, and of a brief time of security snatched from the dangers of life.

Equally interesting in this collection are "The Monkey" and "The Supper at Elsinore."

COMPARATIVE: Generally, *Seven Gothic Tales* has the leisure (some would call it pokiness) of Thomas Mann (pp. 236–240) and the feeling of trolls, of the supernatural, of some of Ibsen. "The Deluge at Norderney" is as allegorical as the tale of Noah's Ark. It reminds one of Wilder's *The Bridge of San Luis Rey* (p. 407) in its happenstance throwing together of strangers. A theme about the truth that emerges when man faces danger is also used in Tolstoi's *Master and Man* and Crane's *The Open Boat* or Conrad's *Youth* (p. 87). Another modern tale with the flavor of medievalism is Flaubert's *The Legend of St. Julian Hospitator* (p. 114).

EDITION: Modern Library, $2.45.

Dostoevsky, Fyodor, CRIME AND PUNISHMENT (RASSKAZ O SEMI POVESENNYX), 1866; 472 pages.

> Russian. Novel about a young student who commits a murder (somewhat like our Loeb-Leopold case) to test his theories, and the later moral regeneration of the man through self-assessment and the love and faith of a woman.

IMPORTANCE: As Baudelaire faced away from Hugo and the romantics and toward modern psychological literature, so did Dostoevsky reverse the moralistic fictional school as represented by Tolstoi (p. 364).

AUTHOR: Dostoevsky (1822–1881) was born and educated in Moscow and read thoroughly in Balzac, George Sand, and Dickens, as well as Gogol and Pushkin. After his first novel was published, Dostoevsky joined a revolutionary club, was arrested and almost executed as a subversive, and was exiled to Siberia for four terrible years. Like Balzac, he wrote under the pressure of constant debts.

RESUME: Raskolnikov, a poor student in St. Petersburg, is obsessed with the notion of achieving independence from his family, on which he has long been a financial drain; he plans and commits a crime, the murder of an old woman, a moneylender. Summoned to a police station a few days later, he learns to his relief that the summons is due to his debts; but there he makes the acquaintance of Porfiry, a psychological detective, who sees something odd about Raskolnikov and begins to stalk him. While Raskolnikov analyzes his criminal action and slowly prepares himself for confession, he witnesses a suicide attempt by a stranger, and then a friend of his is killed under an aristocrat's carriage; these two incidents begin a change in Raskolnikov. He gives aid to the suicide's starving family and meets the daughter Sonya, a prostitute. Meanwhile, Raskolinkov's sister, Dounya, accompanied by her mother and fiancé, arrives in Moscow, and Raskolnikov hates almost at once the man whom Dounya is going to marry merely to recoup the family finances. Raskolnikov falls ill and feverish under all these pressures; after his recovery, he confesses his guilt to Sonya. This news now reaches Porfiry through Svidrigailoff (a roué who is as successful in criminal thought and life as Raskolnikov is not), and on Sonya's advice Raskolnikov does make an official confession. He is sentenced to Siberia and serves his sentence there with the regenerating presence and faith of Sonya.

COMPARATIVE: A grim, detailed picture of poverty, dirt, hunger, bitter necessity, and the underground intellectual life of nineteenth century Russia, a picture that is partially duplicated in Chekhov's *Peasants* (p. 71). Bazarov, in Turgenev's *Fathers and Sons* (p. 369), is a fiery intellectual with some of Raskolnikov's ideas, as is Pepe in Pérez Galdós' *Doña Perfecta* (p. 279). The moral conflict between a "superior" being and an "inferior" is similar to that in Tolstoi's *Master and Man* (p. 368) and will illustrate the difference in psychology and interests of these two writers. The grinding ugly life of the poor in big cities is like that in Dickens' *Oliver Twist*, Hugo's *Les Misérables* (p. 179, and notice the similarity of Porfiry to Javert), or in the work of O'Casey (p. 269). Raskolnikov's fumbling execution of a murder and his slowness to understand his guilt remind the reader of Meursault in Camus' *The Stranger* (p. 55).

TRANSLATION: Though there are newer translations, particularly in the Penguin Series, the one by Constance Garnett has stood the test of considerable time; in Bantam Classic HC-140, 60¢.

Dostoevsky, Fyodor, THE DREAM OF A RIDICULOUS MAN (SON SMESHNOGO CHELOVEKA), 1873; 20 pages.

Russian. A monologue and a mystical experience are vehicles for an allegory on the human condition.

IMPORTANCE: With *Notes from Underground* (p. 100), this work illustrates Dostoevsky's mad-sane method of "confession" and reveals him as an innovator in one of the new forms he found to carry the burden of what he wished to say. Thematically it reveals his preoccupation with the problem of good and evil and with man's redemption through suffering.

AUTHOR: See *Crime and Punishment*, p. 95.

RESUME: The hero explains the genesis of his actions which cause men to consider him ridiculous. Like Clamence in *The Fall* (p. 52), he too has ignored a fellow human being's plea for help; a little girl begged his aid in an emergency, but intent on suicide he returned to his dwelling. His conduct on this occasion arose from the same sort of dissociation as Meursault's in *The Stranger* (p. 55). Now falling asleep in his armchair, he dreams that he has placed the weapon against his heart and fired, is laid out, is buried with graphic detail, and is resurrected by a superior being who takes him to another earth—yet an earth much like his native one. There he marvels at a human race that is simple and childlike (Blake's world comes to mind), a Utopia. He joins them in praise of life, but finally corrupts this paradise by introducing deceit, ambition, and other earthly vices (the theme of Golding's *Lord of the Flies*, p. 151). The hero, ashamed and wishing to redeem the lost innocence, begs to be crucified but is refused the honor. Awakening from his dream, he sets out to spend his life talking about it (Clamence and *The Fall* again) and to expose the message of love through suffering to his fellow man.

COMPARATIVE: Noted under "Importance" and "Resume" above. Other works relevant include the existentialist question of suicide, a recurrent motif in modern literature; see Unamuno, *The Tragic Sense of Life*. The idea of the earthling finding another, better, but incomprehensible world is a device in Samuel Butler's *Erewhon* and Voltaire's *Micromegas*. The theme of a man's discovery of the falsity of life and the fear of death is also prominent in Tolstoi's *The Death of Ivan Ilyich* (p. 366).

TRANSLATION: By David Magarshack, *Great Russian Stories*, Vintage V-716, $1.25. Includes, among others, *The Death of Ivan Ilyich*, and Gogol's *The Queen of Spades* (p. 291) and *The Cloak*.

Dostoevsky, Fyodor, THE LEGEND OF THE GRAND INQUISITOR (LEGENDA O VELIKOM INKVIZITORE),
1880; under 30 pages.

> Russian. Allegory that Ivan tells to Alexei midway through *The Brothers Karamazov*, a disturbing statement about man's faith, his freedom of choice, and the captivity that results from his being free.

IMPORTANCE: This allegory states the crux of Dostoevsky's philosophy and is the heart of the novel from which it comes. It is one of the most quoted and cited of "scriptural" writings besides the Scriptures themselves. Though it has been proscribed from time to time, the intention of Dostoevsky seems to be a defense of the original freedom which Christ gave man and a charge against the symbols that organized religion has given man in place of that original freedom.

AUTHOR: See *Crime and Punishment*, p. 95.

RESUME: Christ makes an unexpected reappearance in Seville on the day after the Inquisition has burned a hundred heretics in an *auto-da-fé*. Performing two miracles under the adoring eyes of the people, He is arrested and imprisoned by the Grand Inquisitor. In the night, the Inquisitor comes to Christ's cell and states the charges against Him: "Thy teaching is not suitable for mankind, only for a chosen few. It does indeed make man free ... but Thou biddest him reject all that man needs —miracles, authority, the earthly sword, earthly bread." We, on the other hand, have rectified Christ's teaching, the Inquisitor goes on: "We make men happy, let them work and feast, commit sins and gain pardons ... They will, beyond the grave, find only death, but we keep the secret ... Thou hast claimed to govern men by love alone. Behold whither this has led them. They scoff at love and cry for bread. We give them bread and they accept our chains." At the end of his long indictment, during which Christ does not speak, the Savior leans over and gives the old Inquisitor a kiss. The old man shudders at the eternal proof of love that is its own defence, and he turns Him free, saying: "Go and come no more ... come not at all, never, never!"

COMPARATIVE: Voltaire's *Candide* also examines man's dilemmas in terms of the Inquisition and of natural piety. The motif of the revelatory kiss of love is also used in Flaubert's *The Legend of St. Julian Hospitator* (p. 114) and in Hesse's *Siddhartha* (p. 167). Another similar appearance of the Inquisitor figure is in Anouilh's *The Lark* (p. 24). Modern disillusionment with religion finds some points of contact in Anatole

France's ferocious but finely told story, "The Procurator of Judea" (p. 120). The idea of the Second Coming is the theme of Beckett's *Waiting for Godot* (p. 38) and of Yeats' poem "The Second Coming." A similar parable to this one of Dostoevsky is found in Chapter 15 of *The Story of an African Farm* (p. 317), in the commentary in Hesse's *Steppenwolf* (p. 169) on the dual nature of man's desires, and in the allegorical situation of the story of the children of Israel in the wilderness, creating a golden calf while Moses is receiving the divine law on the mountain top. Examine Biblical parables also—the Prodigal Son, etc.

TRANSLATION: Available in many editions. Constance Garnett translated the edition of Library of Liberal Arts LLA-63, 45¢. Also good is Ungar M-108, 65¢.

Dostoevsky, Fyodor, NOTES FROM UNDERGROUND (ZAPISKI IZ PODPOL'IA), 1864; 48 pages.

Russian. Long, rambling, and desperate monologue of a paradoxical "modern" man attempting to explain and justify himself and his fellow creatures.

IMPORTANCE: Dostoevsky here strikes key notes in modern literature. The important word "underground" moves in many directions, involving burial and futility, the substrata of society with the annulment of the individual, and the revolutionary attitude of the underprivileged.

AUTHOR: See *Crime and Punishment*, p. 95.

RESUME: Part I is expository. A contemporary man addresses a hostile and contemptible audience in a dramatic monologue that negates beauty, truth, natural law (Rousseauism), reason, and happiness, in an amazing performance of bad humor; the attack is mounted against every form of cliché by which man lives; the speaker pictures himself as both better and worse than the society he contemns.

Part II is narrative. In three slight incidents the man from underground demonstrates his attempts to assert himself and to exposit truths which he hardly believes. There is an incident in which an officer superciliously moves the narrator out of his way in a public place; the underground man plans, hesitates, plans, and then puts into action a revenge in which he meets the officer in a street and refuses to move aside for him. There is an incident in which he invites himself to a party from which he is being excluded, is insulted by a friend Zerkov, and plans to slap him and promote a duel; but the incident comes to nothing. In another sequential incident he meets by chance the girl Liza, a complete stranger, and whiplashes her with realistic insights into the human condition until she is made to understand the terror of life. "We are all cripples," Dostoevsky sums up. "Suffering is the sole origin of consciousness. . . . We are oppressed at being men—. . . . We are stillborn, and for generations past have been begotten not by living fathers. . . . Soon we shall contrive to be born somehow from a idea."

COMPARATIVE: Dostoevsky serves as his own best comparison. "The Dream of a Ridiculous Man" (p. 97) expands some of the same motifs. The girl Liza is recognizable as the gentle prostitute of *Crime and Punishment* (p. 95), and the man from underground is little different from a Raskolnikov become completely articulate. The "new men" in Chernyshevsky's *What Is to Be Done?* (p. 74) offer resemblances. In contemporary literature Camus' *The Fall* (p. 52) or Jean-Paul Sartre's *Nausea* come close to Dostoevsky's monologous methods and preoccupation with questions of human individuality and social truth.

TRANSLATION: By Andrew R. MacAndrew, Signet CP-90, 60¢.

Dumas, Alexandre, COUNT OF MONTE CRISTO (COMTE DE MONTE CRISTO), 1844; 441 pages.

French. Pseudohistorical novel about imaginary conspiracies for the rescue of Napoleon from exile.

IMPORTANCE: This is good material to invest European history with glamor, to include in a study of the historical novel after the pattern of Sir Walter Scott, and to serve as an example of Dumas' tremendous fiction factory for the mass production of novels.

AUTHOR: Dumas (1802–1870), the son of a famous octoroon general under Napoleon, lived a full and riotous life, always in debt and writing his way out; he used a "fiction factory" wherein many collaborators ground out research and incidents as raw material. He produced over three hundred swashbuckling narratives and dozens of well-plotted but violent dramas, built a castle named Monte Cristo which he lost through debt, and produced a son, Alexandre Dumas *fils*, who was a prime mover in the French realist movement (author of *Camille*, material for Verdi's *La Traviata*).

RESUME: Edmond Dantes, a young seaman, on his way home to marry Mercédès, stops at Napoleon's island to exchange letters of whose contents he is ignorant. He is accused of conspiracy by three false friends and imprisoned in the Chateau d'If for fourteen years. Here he makes the acquaintance of another prisoner, the Abbé Faria, who reveals to him the secret of a huge treasure hidden on the island of Monte Cristo and who by his death gives Edmond the opportunity for a thrilling escape. Once free, Dantes becomes the "Count of Monte Cristo," enormously powerful and rich, and filled with superhuman knowledge of the world, of magic, of weapons, and of the secret vices and fears of men. He returns to "life" to find his father dead and Mercédès married to one of his enemies. The larger part of the novel recounts how Edmond gets even with his enemies, cleverly setting in motion complicated schemes involving many people; but his real vengeance is gained by the way he plays on greed, jealousy, and other human weaknesses. There are a dozen or more subplots in development simultaneously. The book is filled with swordplay and occult magic; it is crowded with impossible coincidences which are made unnoticeable because of the fast pace of the storytelling.

COMPARATIVE: For pure adventure, any of Dumas' other books —*The Three Musketeers* (p. 104) and its sequels, or see Haggard (p. 159) and Verne (p. 391). The theme of the return for the purposes of vengeance is used in Silone's *The Secret of Luca* (p. 329) and Dürrenmatt's *The Visit* (p. 106).

TRANSLATION: By Lowell Bair, a modern abridgement, Bantam Books H-2295, 60¢. Abridgement probably improved this novel, though other editing, notably proofreading, is sometimes careless.

Dumas, Alexandre, THE THREE MUSKETEERS (LES TROIS MOUSQUETAIRES), 1844; 629 pages.

French. Romantic novel laid in seventeenth century France, as Huguenots versus Catholics, France versus England, engage in war, and D'Artagnan assists the three musketeers, Athos, Porthos, and Aramis, in and out of intrigue between Cardinal Richelieu and Queen Anne.

IMPORTANCE: It is unthinkable that any American youth should not have read this novel, the stories of Robin Hood, and the tales about King Arthur and his knights of the Round Table. These are important entering wedges into a live interest in Europe and its history. Like most novels of simple adventure, however, this is not challenging teaching material; there are no ideas, nothing to provoke discussion in this long but exciting narrative.

AUTHOR: See *Count of Monte Cristo*, p. 102.

RESUME: Young D'Artagnan comes from Gascony to Paris to make his fortune by his wits and arms, enters into a splendid "All for one—one for all!" alliance with Athos, Porthos, and Aramis, and is off on the trail of adventure. Anne of Austria, queen of France, is having a dangerous affair with the Duke of Buckingham; the Cardinal Richelieu seeks to catch her in it. The four heroes save the queen's honor by a dash to Britain to bring back the diamond studs which she gave to Buckingham as a love pledge. D'Artagnan and Athos are also involved in trouble with a she-demon named Lady de Winter, one of the Cardinal's agents. Many sword fights later this woman is executed, the queen is saved, France is secure, and our heroic four disappear at the novel's end still intent on adventure.

The novel is filled with humor, lovemaking, duels, and intrigues in dark alleys and in convents at midnight; it never ceases to move briskly. Sequels include *Twenty Years Later*, *Louise de la Vallière*, and *Vicomte de Bragelonne*.

COMPARATIVE: Mérimée's *Chronicle of the Reign of Charles IX* is a better novel of about the same period, just as light and gay but with some profundity in the comments on the society of Renaissance courts. To study *The Three Musketeers* in the formula as Walter Scott evolved it (imaginary minor characters circling around real but slightly sketched historical personages) you might compare this with any of the Waverley novels. In the character of D'Artagnan you will find much of *Cyrano de Bergerac* (p. 305) or any picaresque hero as in *Lazarillo de Tormes* (p. 225) or *Gil Blas* (p. 229).

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TRANSLATION: Translator not acknowledged. Many typographical faults, as in the spelling of proper names, and quite a few Gallicisms; but the typeface is clear and the color print on the cover adds to the value of the edition. Washington Square Press S-1004. 90¢.

Dürrenmatt, Friedrich, THE VISIT (DER BESUCH DER ALTEN DAME), 1956; 93 pages.

German. A three-act tragicomedy about the revenge of a millionairess on her old hometown; expressionistic theatre.

IMPORTANCE: This play has had successful runs on Broadway and is thematically important for its relevancy to many modern works.

AUTHOR: Dürrenmatt (1921–) was born in the canton of Berne, Switzerland, and studied at the universities of Berne and Zurich as a student of design; his love of design and stagecraft led him to theatre. His fantastic dramatic style reveals his characters as marionettes, betraying their humanity only in sudden instants of behavior. Dürrenmatt is also well known for his radio dramas.

RESUME: The elderly millionairess Claire Zachanaissian returns to Quellen, an ingrown little community economically bankrupt but vain of its traditions. A pathetic welcome is planned by the pretentious but grasping village elders, but Claire arrives prematurely by pulling the emergency cord on an express and alights with husband number seven, a pet leopard, two blind eunuchs, two ex-murderers who carry her sedan chair, and a coffin. Claire is hardly Claire at all; she is a patchwork of prosthetic appliances, results of wrecks and crashes in her world travels and adventurous life. Among the greeters at the Quellen station is Mr. Ill. Ill was the lover who sent Claire out of the village long ago, pregnant and despised. She comes back determined to avenge herself on the town and offers to give the town a million pounds if Mr. Ill is killed.

Prosperity returns to Quellen. People optimistically buy luxuries on credit. It is taken for granted by all that Mr. Ill will be murdered. But as Mr. Ill shows a distaste for this event and retires to seclusion above his shop, a mass meeting is finally called. Mr. Ill holds one mock-sentimental interview with Claire, goes to the meeting, runs the gauntlet of his fellow townsmen, and is pronounced dead of a heart attack by the village doctor.

COMPARATIVE: The character of Claire reminds one, in her unrelieved wickedness, of Celestina in the novel attributed to Rojas (p. 301). Claire, Dürrenmatt writes, is "something like Medea," and thus may be compared to Euripides' heroine (p. 111). The theme of a public martyr condemned as a peace offering is found in Dostoevsky's "The Legend of the Grand Inquisitor" (p. 98), and in the victims of Sartre's *The Flies* (p. 309); see also Joan of Arc, Shaw (p. 323) and Anouilh (p. 24), and Mary of Scotland, Schiller (p. 315). Dürrenmatt's story as a whole resembles Mark Twain's *The Man That Corrupted Hadleyburg*, as we see a community destroying itself for the love of profit; or Quellen might be likened to the Argos of Sartre's *The Flies*, which town rather enjoyed the killing of Agamemnon, to the towns of Lope de Vega's *Fuente Ovejuna* (p. 381), Orbajosa in Pérez Galdós' *Doña Perfecta* (p. 279), Giraudoux's town in *The Enchanted* (p. 136), Germelshausen in Gerstäcker's novella (p. 128), the town in Ibsen's *An Enemy of the People* (p. 185) —and many others.

For another look at expressionistic stage devices (the men in *The Visit* who represent trees, birds, etc., or the bare, quickly rearranged stage) see Wilder's *Our Town*, an American classic every student should know.

TRANSLATION: By Patrick Bowles, Evergreen Original E-344, $1.75.

Euripides, HIPPOLYTUS, ca. 428 B. C.; 60 pages.

Classical Greek tragedy; the Phaedra story.

IMPORTANCE: As teaching material, excellent for presenting Greek ideas of men and women in the grip of Fate, of hubris, of haste and action with incomplete knowledge (Theseus' wrath), and of paying the penalties for violating the concept of "nothing too much."

AUTHOR: Euripides (about 484–407 B. C.) has little personal history. Almost contemporary with Aeschylus and Sophocles, Euripides because of his different, modern, psychological approach won only four first prizes in twenty-two competitions. In addition to his writing, he was an athlete, a painter, and a military man.

RESUME: Phaedra, queen-wife of Theseus, falls in love with Hippolytus her stepson, mighty hunter and devotee of Artemis, the goddess of the hunt. Phaedra confides her passion to her nurse, who betrays Phaedra to Hippolytus after pledging him to secrecy with an oath. In horror at this revelation, Phaedra hangs herself, but she leaves a note accusing Hippolytus of having made improper advances. Theseus returns to the palace and finds the incriminating note. He banishes Hippolytus, who cannot defend himself because of the oath by which he is bound. Theseus invokes a curse on his son. As Hippolytus leaves for exile, a bull from the sea frightens the horses of his chariot, and he is dragged to his death. The last scene is one of mutual forgiveness between father and son, however. Artemis herself appears to vouch for the son's innocence and to declare that she will seek vengeance against Aphrodite, who caused this double death.

In teaching, it should be stressed that Phaedra is helpless due to Aphrodite's influence, that she does fight against her guilty love, and that only her loyalty to family and husband causes her to leave the fateful letter to Theseus. Hippolytus likewise is blameless, except for his overweening pride in his chastity and for his reverence in refusing to break a vow he has given in the name of the gods. The reader's sympathies are often with Theseus; his haste to anger and his action in ignorance prevent him from being the true "hero" of this play. Blood-incest is not involved here, though to the Greeks the guilty love of Phaedra for Hippolytus was incestuous.

COMPARATIVE: Eugene O'Neill's *Desire under the Elms* uses the same family complication, without the nobility of character which elevates the prototype. Racine's *Phaedra* (p. 294) focuses sympathy on the wife as the tragic victim but otherwise shows the same classical restraint, including the play and conflict of ideas, as in Euripides. Mary Renault's *The Bull from the Sea* (1962) is a novel recreating the tale.

TRANSLATION: David Grene (translator) and Richard Lattimore, editors, *Greek Tragedies*, I, Phoenix Books P-41, $1.35. Includes *Agamemnon* (p. 3), Aeschylus' *Promethus Bound*, and Sophocles' *Oedipus the King* (p. 339) and *Antigone* (p. 335).

Euripides, IPHIGENIA IN TAURIS, ca. 410 B. C.; 64 pages.

Greek comedy, carrying on the Agamemnon-Clytemnestra-Orestes cycle of tragedies.

IMPORTANCE: One of the few comedies to develop from this serious situation that begins with the curse on the house of Atreus. As teaching material, it serves to illustrate the thin dividing line between tragedy and comedy.

AUTHOR: See *Hippolytus*, p. 108.

RESUME: Iphigenia, just as she was under her father's knife as a sacrifice to bring a favorable wind to the Greek fleet waiting to sail against Troy, is spared by Artemis. The goddess sends a deer to take Iphigenia's place on the altar and spirits her to Tauris, where she is to pass her life tending Artemis' temple. There Iphigenia, an outlander among savage tribesmen, prepares as sacrifice each victim who strays to that coast. Her brother Orestes with his companion Pylades, fleeing from the blood-guilt and harried by harpies for the revenge slaying of his mother Clytemnestra, arrives in Tauris and is captured. Iphigenia and Orestes converse and learn that they are brother and sister, and a conflict arises—not between Iphigenia's double duty to the sacrificial deity and to her brother, but between the savage King Thoas and Iphigenia, who develops a desperate stratagem to rescue her brother and Pylades. Claiming that the presence of a matricide has polluted the holy image of Artemis, Iphigenia takes both image and prisoners into the sea to wash away their pollution. They escape to Orestes' ship with the statue; this suits Orestes' plans exactly, since he had been sent to Tauris under prophetic orders to liberate the statue of Artemis. Thoas, seeing the divine aid given to Iphigenia and the prisoners, bows his head to Fate and lets them go.

COMPARATIVE: Euripides' *Helen* develops an equivalent story line in almost the same manner. Goethe's *Iphigenia in Tauris* is a glossy image of the original play, with personages of exalted nobility of character. Camus' short story "The Guest" ("L'Hôte") uses the theme of a kinsman's incognito return. The theme of a woman's self-sacrifice for a brother finds some parallels in the two versions of *Antigone* (pp. 20 and 335).

TRANSLATION: By Witter Bynner, *Euripides II: Four Tragedies*, University of Chicago Press, $1.50; includes *Helen*, *The Cyclops*, and *Heracles*.

Euripides, MEDEA, ca. 431 B. C.; 49 pages.

> **Greek tragedy; a wronged and jealous wife exacts a terrible revenge.**

IMPORTANCE: Few characters reach such heights of hatred and necessity as Medea, and few have excited such long-standing psychological curiosity in the minds of readers and playgoers.

AUTHOR: See *Hippolytus*, p. 108.

RESUME: Medea, the sorceress daughter of a magician king, falls in love with Jason on his voyage to seize the Golden Fleece. She betrays her father and her country, even murders her brother, so that Jason may escape her father's wrath and she may go with him. In Colchis, again to help Jason, she contrives to make the daughters of Pelias kill him, promising that dismembering Pelias will allow her to reassemble him young again. Escaping this second peril, they come finally to Creon's land of Corinth and live there with their two children until Jason is offered the chance to marry Creon's daughter. Medea is driven mad—or is she?—by Jason's betrayal and by Creon's order that she leave the kingdom. She plots and executes a terrible revenge on Creon and his daughter by means of a magic gown and a diadem that corrode their flesh. And against Jason her revenge is to kill their two children and bear the bodies away with her, leaving Jason nothing, not children, not wife, not fiancée, nor the prospects of kingship which he had held out to Medea as making his betrayal worthwhile for both of them. The spectacle of a wronged woman, in love, overmastered by hate, sadness, and self-pity, an exile both from love and her native country, makes a tragic figure indeed. The question of Medea's madness is similar to the question of Hamlet's. The alternatives that confront Medea are equally bad; her terrible final decision provokes the reader's dislike for her and yet leaves emotion for the pity and awe that are necessary to tragedy.

COMPARATIVE: Medea's mosaic vengeance is like that of Hamlet, who wants to make King Claudius pay in kind for his murder of Hamlet's father. The consuming hatred of Medea finds its sister in Sophocles' *Electra* (p. 337), even though it is of shorter span, or the comparative references to that play, such as Mérimée's *Colomba* (p. 253). Mme. Defarge in Dickens' *A Tale of Two Cities* is similarly devoured by vengeance, as is the heroine of Dürrenmatt's *The Visit* (p. 106). Medea's situation as a victimized woman, alone and friendless in a strange land, resembles Mary in Schiller's *Mary Stuart* (p. 315).

TRANSLATION: Among many excellent ones, this by Rex Warner, *Three Great Plays of Euripides*, Mentor MT-241, 75¢; includes *Hippolytus* (p. 108) and *Helen*.

Euripides, THE TROJAN WOMEN, 5th century B. C.; 52 pages.

> Greek tragedy on the tragedy of war, focusing the griefs of defeat on the four female victims of the fall of Troy.

IMPORTANCE: Euripides was one of the first Greeks to regard war as sometimes less than glorious and to minimize the Greek hero as such as Odysseus. This is a compassionate drama, but the emotions are controlled, realistic, and unsentimental.

AUTHOR: See *Hippolytus,* p. 108.

RESUME: First Hecuba, wife of Priam and queen of Troy, is alone on stage, lamenting the fall of the city and the deaths of husband and heroes. She awaits news of the will of the victorious Greeks for what will happen to herself, her daughter the priestess Cassandra, and her daughter-in-law Andromache, wife to dead Hector. As the Greek messenger makes his frequent appearances on stage, we learn the fates of Cassandra (now maddened with fear and grief and doomed to go to Agamemnon's bed, she who was a virgin priestess), of Hecuba's daughter, Polyxena, whose throat was cut over Achilles' grave so that her spirit might guard it, of Andromache who is to go off among the spoils of war belonging to Pyrrhus, and of Helen, who caused the whole war with her affair with Paris, and who is confronted once again with Menelaus her Greek husband. And finally the messenger comes with news that Andromache's young son, Astyanax, is to be flung from the battlements of Troy that the royal line may be wiped out. Gradually one after another of these tragic victims leaves the stage, and Hecuba is left alone to bury the body of her grandson. There is a gradual falling away as of leaves in autumn that heightens the effect of tragedy. Hecuba, an old, worn woman, leaves to go as slave to Odysseus while the flames of burning Troy mount to the sky.

Amongst the most noble selections of literature is Andromache's speech, lines 364–683, detailing her tragedy and her loyalty to the dead Hector (compare with Helen's sophistic pleas and excuses when she meets Menelaus). Perhaps emotion in literature is nowhere higher, unless it be in the keening of Hecuba, lines 1156–1215, over young, dead Astyanax.

It is interesting to note that Euripides in this drama sees the Graeco-Trojan war as more than internecine, as a battle between Asia and the Western world.

COMPARATIVE: The losers in war are usually seen only from the masculine side, as in *All Quiet on the Western Front* (p. 295), but once in a while we see the woman's position—this play, Zola's brutal short story "The Attack on the Mill," and *The*

Diary of a Young Girl (p. 122). See also notes on Synge's *Riders to the Sea* (p. 357), which builds tragedy cumulatively as Euripides does. Hatred of war like Euripides' finds a parallel in the Capeks' *The Life of the Insects* (p. 57). The gradual disappearance from the stage, leaving the tragic victim, is the method of Chekhov in *The Cherry Orchard* (p. 69).

TRANSLATION: By Richmond Lattimore in *Complete Greek Tragedies*, III, University of Chicago Press, $1.95; includes *Hecuba*, *Andromache*, and *Ion*.

Flaubert, Gustave, THE LEGEND OF ST. JULIAN HOSPITATOR [HOSPITALLER] (LA LEGENDE DE ST. JULIEN HOSPITALIER), 1876; 30 pages.

> French. A myth, a religious legend, with all the color and form of a stained glass cathedral window. One of the *Trois Contes.*

IMPORTANCE: Reveals the deliberate effect and the keen, remote observation of material by this stylist; reveals also Flaubert's fondness for the romantic removal in time and place and his mysticism, which makes his stories legendary and universal.

AUTHOR: Flaubert (1821–1880) was a Norman and the son of a surgeon. He studied law in Paris but at twenty-five gave up this career for a full dedication to literature. Each work he produced was the result of years of searching for perfection. He isolated himself from his fellow writers and friends but did maintain a long friendship by correspondence with George Sand. *Madame Bovary* (1857) was completely misunderstood when it appeared, and the author was prosecuted in the courts. It has since emerged as perhaps the greatest novel of modern literature. Other interesting semi-successes are *Sentimental Education* (1869) and *Salammbô* (1862).

RESUME: Julian, raised in a high-towered castle, is the object of prophecy from his birth—that he will be of an emperor's family, that he will become a saint. His boyhood and education are typically medieval: he is taught to hunt and to use weapons and discovers the sensual delights of killing, killing, killing as a very orgasm of his being. Every creature falls to his arrows or spears. He shoots a stag which refuses to die and which delivers the Oedipal prophecy that Julian will murder his mother and father. Mistakenly he believes that he has killed his mother one day and flees home to become a soldier of fortune. Thus it is that he meets and marries an emperor's daughter. Soon after his marriage he leaves the palace on a night hunt, and there come his old mother and father seeking him. His wife treats them honorably and gives them her own bed in which to sleep. Julian, coming home by dark, feels his father's beard on his pillow; suspecting infidelity, he kills both man and woman asleep, thinking to have killed his wife and her lover. He now becomes a wanderer, haunted by nightmare. Years later he comes to a wild river and settles there to operate a ferry for distressed travelers. One day he is forced to ferry a leper. This leper then begs him for food, then for his bed, then demands that Julian lie nude with him to warm his body. Julian does so—and the leper turns into an angel, who grows swiftly and radiantly, and pushes the little hut apart so the heavens may open and lift St. Julian upwards.

This tale, in this beautiful translation, almost audibly rings with clear bell tones; descriptions are brilliant and chiseled, and the characters truly have the mythological character Flaubert wanted. It is almost the quintessence of medievalism as we visualize it: supernatural, superstitious, brutal, and mystical.

COMPARATIVE: The prophecies remind one of those given to Aeneas in Vergil (p. 389) and to Sophocles' Oedipus Rex (p. 339) —then work themselves superhumanly. The motif of the talking animals appears similarly in the *Ramāyana* (p. 379). The important kiss of love at the story's climax is to be noted also in Hesse's *Siddhartha* (p. 167), Dostoevsky's "The Legend of the Grand Inquisitor" (p. 98), and in Katov's sublime gesture of brotherly love in *Man's Fate* (p. 234). Medieval tales with the same restrained emotional quality are to be found in Isak Dinesen (p. 93) and in the stories of Anatole France (p. 120).

TRANSLATION: By Robert Baldick, Flaubert, *Three Tales,* Penguin L-106, 95¢.

Flaubert, Gustave, MADAME BOVARY, 1857; 396 pages.

French novel, subtitled "Patterns of Provincial Life."

IMPORTANCE: Almost undisputed as the pinnacle among novels; a masterpiece of observation and understanding, it concerns a woman's attempts to escape from a commonplace and stifling world of petty realism. Rigidly controlled writing enabled Flaubert to set as foils against one another the romantic imagination of Emma Bovary and her *petit bourgeois* environment, dispassionately creating brilliant portraits of each opposite.

AUTHOR: See *The Legend of St. Julian Hospitator*, p. 114.

RESUME: The second wife of Charles Bovary, a young, unsuccessful medical man, is Emma Rouault, convent educated, reared on a farm, and expectantly waiting for a life filled with romance and beauty. Charles does not provide them; neither does the dreary little town of Tostes where Charles pursues his petty practice. The couple move to Yonville, near Rouen. Except for one ecstatic evening for Emma, when they are invited to a *fête* at the neighboring chateau of Vaubyessard, life is just as dull in Yonville as elsewhere. Emma throws herself into passions of household decorating, clothing design, the study of music and languages, and even tries religion again, finding every avenue of escape unsatisfying. The child, Berthe, born to her, is only a momentary pastime. Escape finally takes the form of Rodolphe, with whom Emma has her first serious affair. After this lover extricates himself from her, the unhappy, desperate Emma falls in love with Léon, formerly of Yonville and now studying law in Rouen. Ostensibly visiting the city weekly to study music, Emma visits Léon and maintains a passionate liaison. Meantime, due to her demand for beautiful things to own and to surround her, Mme. Bovary has fallen into the clutches of the merchant and usurer Lheureux. Lheureux forecloses; Emma, threatened with the end of her love affair with Léon and with financial ruin of herself and faithful, dull Charles, steals poison from Homais the pharmacist and kills herself. Charles after her death finds the evidences of her extravagance in love and money, but excuses uncomprehendingly the ruin that Emma has left to him and to little Berthe.

Of key importance to this novel, opposed to the relentless search of Emma for beauty and happiness, are memorable characters from the *petit bourgeoisie*: Homais, the clever little pharmacist who gets his coveted medallion of the Legion of Honor; Charles Bovary himself; Rodolphe, the hick counterpart of the slick seducer of romantic fiction; and poor, timid Léon, never anything except what Emma imagined him to be.

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COMPARATIVE: *Anna Karenina* (p. 364) has a heroine in Emma's situation, but her education and true experience of the world rescue her from some of the banality of Emma's tragic mistakes. *Don Quixote* (p. 61) shows another protagonist deluded by romantic novels (Emma's delusion was from *Paul and Virginia*) and meeting the truth in lumps and bumps. Sinclair Lewis' *Main Street* places Carole Kennicott, also the wife of a doctor, in an equally indifferent small town in the United states and traces the heroine's rebellion and unhappiness. Emma's pursuit of beauty or sensation may be likened to the hero's activities in Gide's *The Immoralist* (p. 130) or those of Huysman's hero in *Against Nature* (p. 181). Homais, the little man who achieves success, is a familiar figure in Dickens—*David Copperfield's* Uriah Heep, for instance. Charles' tragic and unshakeable love for Emma reminds one of Père Goriot's worship of his daughters (p. 32).

TRANSLATION: By Francis Steegmuller, Modern Library College Edition T-17, 75¢.

Flaubert, Gustave, A SIMPLE HEART (UN COEUR SIMPLE), 1877; 39 pages.

> French. Really a novella in its scope, it describes in minute detail of incident and setting the complete life of a devoted serving girl, Félicité, in a style that is simple and cool but not unsympathetic.

IMPORTANCE: With this novella and *Madame Bovary,* Flaubert proved himself master of a new method, a combination of impersonal style and treatment of subjects accurately observed or documented. This manner profoundly influenced all literature after his time. *Un Coeur simple* represents all that is good in his carefully managed style and his amazing selection of necessary details.

AUTHOR: See *The Legend of St. Julian Hospitator,* p. 114.

RESUME: Félicité, a simple Norman farm girl without family, is taken in by Mme. Aubain, a widow with two children, Paul and Virginia, and devotes her life to this family. The story is one of monotonous daily chores, with time divided only by a few minor but to Félicité significant events: Félicité's discovery of a nephew who goes on a voyage and dies, Virginia's illness and death, Paul's rascally youth and maturity, Madame Aubain's death, and finally Félicité's death and "ascension." It was difficult to write of such an uneventful life and make it interesting, but Flaubert did. Félicité is seen as forming one consuming attachment after another for her adopted family or for acquaintances who are having ill fortune, and a series of symbols arises around Félicité's fixations: her love of the church, the castoff remembrances with which she decorates her room, and finally a parrot which is given to her mistress and which Félicité loves and comes to confuse with Christ. In her room she maintains a sort of altar of everything and everyone she has known and loved. When the parrot dies, it is stuffed and even becomes a part of the altarpiece in the public Corpus Christi day celebration. It is at the celebration of this feast that Félicité, completely alone and deprived of all she has loved, dies, breathing in the incense of the procession that goes by her window. It is an extremely moving tale, kept from being bathetic by Flaubert's masterful maintaining of the proper distance.

COMPARATIVE: Félicité changes her entire character each time a new love enters her life; she is consumed by the devotion she offers. Similar to this treatment is Chekhov's fine little story, "The Darling" (p. 73). A companion use of motif, in the symbol of Loulou the parrot, is to be found in the stuffed dog of Lampedusa's *The Leopard* (p. 223), an excellent historical novel whose style, manner, and handling of the passing of time are reminiscent of *A Simple Heart*. Balzac's *Eugénie Grandet* (p. 30) gives an equally deep look at French provincial life and an equal statement of a wasted existence. Grandet's servant, Big Nanon, is similar to Félicité.

TRANSLATION: By Robert Baldick, Penguin Classics L-106, 95¢. Also includes a strange, fearsome medieval tale, *The Legend of St. Julian Hospitator* (p. 114) and the difficult "Herodias."

France, Anatole, pseudonym for Francois Anatole Thibault, THE PROCURATOR OF JUDEA (LE PROCURATEUR DE JUDEE), 1892; 25 pages.

French. A short story, a reminiscence by Pontius Pilate.

IMPORTANCE: An unforgettable narrative. Anatole France has lost some of his former prestige, but stylistically and in his recreation of the classical and historical he has few equals. Pontius Pilate's ignorance of the major event in which he participated, the judging of Christ, leads to many comparisons.

AUTHOR: France (1844–1924) was born in Paris, the son of a bookstall merchant along the Seine. His father interested Anatole in the eighteenth century, and he later discovered in school a liking for classical scholarship that led him to such short stories as this and to his novel *Thaïs*. The Dreyfus case stirred Anatole to an interest in the victims of society, hence the novella included in the collection we are reviewing, *Crainquebille*.

RESUME: Laelius Lamia meets at the baths of Baiae an old man being carried in a litter. He recognizes his friend, Pontius Pilate, now retired from a lifetime of service to the Roman Republic. The two resume their comradeship and spin leisurely, philosophical conversations on their experiences and on the history and future of Rome and its colonies. Casual talk leads Lamia to a sudden memory and a question:

"'Jesus [...] he was crucified for some crime. I don't quite know what. Pontius, do you remember anything about the man?'

"After a silence of some seconds—'Jesus?' he murmured, 'Jesus—of Nazareth? I cannot call him to mind.'"

COMPARATIVE: This is one of the literary works that reveal the beginning literature of disillusionment which flourished after World War I. Nietzsche had proclaimed, "God is dead!" and this new theme of literature echoed him.

Dostoevsky had already examined the possibilities of what would happen if Christ returned to earth in "The Legend of the Grand Inquisitor" (p. 98). D. H. Lawrence later wrote a similarly disillusioned short story, intense and powerful, in "The Man Who Died," about Lazarus and the question of eternal life. Andreyev wrote an expressionistic and compelling account of the same material in "Lazarus Laughed" in the collection *The Seven That Were Hanged* (p. 16).

Other tales in this collection of Anatole France, unusually effective as discussion material, are "Our Lady's Juggler," the retelling of an old legend (see also in collection reviewed on p. 26) of an ignorant but eager monk who had nothing to offer Our Lady but his juggling, and how she accepted it; and the novella *Crainquebille* (43 pages) with its theme of man's injustice to man in the case of a poor vegetable peddler who is victimized by bureaucracy (see comparatives under Courteline, p. 91); and *The Miracle of the Great St. Nicholas* (47 pages), with its recreation of medieval legend, similar but not equal to Flaubert's *The Legend of St. Julian Hospitator* (p. 114).

TRANSLATION: Translator not acknowledged. *Golden Tales of Anatole France*, Apollo Editions A-22, $1.95. A handsome if expensive reprint.

Frank, Anne, THE DIARY OF A YOUNG GIRL (HET ACHTERHUIS), 1947; 237 pages.

Dutch. The diary of a young Jewish girl who hides out in Amsterdam with her family during the Hitler purges of World War II.

IMPORTANCE: Personal literature (diaries, correspondence, and so on) must be assessed by different standards than conscious creations. This example, in spite of its occasional obscurity and wanderings, is sensitively written; it is, first, a self-portrait of a girl reaching maturity and understanding, and second, an unusual look at war from the passive viewpoint —though not disengaged.

AUTHOR: Anne Frank (1929–1945) begins her life story with her thirteenth birthday; her diary ends in 1944; by March, 1945, she had died in the Bergen-Belsen concentration camp.

RESUME: As the Nazi purge measures against the Jews become intense, Anne's family moves into the upstairs of a combined warehouse and office building in Amsterdam, sharing these quarters with Mr. and Mrs. Van Daan, their son Peter, and the dentist Albert Dussel. Here they live for two years hermetically sealed off from the world but following the war outside by radio, rumors, books, and magazines which are brought in with their household supplies. Now and then the threat of discovery freezes them with fear; but as a whole they live normally and discuss politics, philosophy, and literature, interspersed with sharp little quarrels among the cloistered inmates and subsiding into good humor, acceptance of the situation, games of Monopoly, school work, reminiscence, and plans for the future. Anne and Peter fall in love, a tender school-boy and -girl affair that shows surprising depth because of the mature responsibilities under which they live. The diary ends suddenly; it was one of the worthless "papers" left lying on the floor when their hiding place was discovered by the Gestapo and plundered of everything valuable.

COMPARATIVE: The problem of women in war, who endure the tortures of waiting and loss, is the theme of Euripides' *The Trojan Women* (p. 112), and of Zola's short story "The Attack on the Mill." *The Diary* would be a good entry for a general study of war. To compare interactions of people confined under fear and threat: Sartre's "The Wall" (p. 313), Maupassant's *Boule de Suif* (p. 252), and Isak Dinesen's tale (p. 93). Anne's story of growth and self-discovery has some affinities with Hesse's *Youth, Beautiful Youth* (p. 171) and Mann's *Tonio Kröger* (p. 239). Bruno Bettleheim's essay, "The

Real Truth of the Concentration Camps," refers to Anne Frank. A contrast in personal diaries of the same age group is in Colette's *Diary of a 19 Year Old French Girl (Claudine à l'école)*, Avon, 50¢.

There is a stage play script available, by Goodrich and Hackett (Random House, 1956), which would make an interesting teaching experiment in the comparative handling of narrative and dramatic techniques using the same incidents.

TRANSLATION: From the Dutch, by B. M. Mooyaart-Doubleday. Pocket Books C-317, 35¢.

García Lorca, Federico, BLOOD WEDDING (BODA DE SANGRE), 1933; 64 pages.

Spanish drama in the Spanish mood, as we preconceive it, filled with hot blood and reckless love and preoccupied with sudden death.

IMPORTANCE: Written in folk poetry, balladlike but refined and polished. Lorca's writing is mystical in the symbolist tradition, but the primitive is strong in every line.

AUTHOR: García Lorca was born near Granada in 1898 and disappeared in 1936 in the bloodbath of the Spanish civil war, presumably killed. During this short life, he had published his first poetry at twenty, produced his first play at twenty-two, taken a law degree, and attracted attention with his drawings. He spent several years lecturing and directing in Argentina, Cuba, and the United States.

RESUME: Two families, each with tragedy behind it, meet and mingle in a marriage, and double death comes to them again. Leonardo is unable to resist the Bride of another man and abducts her on her wedding day. The Bridegroom and his family pursue Leonardo in a moonlit, expressionistic scene of horror, and the two young men kill one another. The women —Leonardo's wife, the Bride, and Leonardo's mother—are left to mourn and do so in the high-strung old world manner, behind shuttered windows and heavy doors. The bare lines of the play offer a deception. What is behind them is highly tragic. The play demonstrates the closed-in, masculine world of Spain, where death is pursued, where honor is maintained at any price, and where women may not betray their feelings except in a conventionalized and dramatic manner. Lorca uses many symbols to reach his meaning: he expresses amazement at the strength of a little blade, the horse is a sign of man's virility and pursuit of death, death is an old woman who is every man's familiar, violins represent the whispering trees and the two lovers wandering beneath them, woodcutters are symbols of society's destructiveness, and water is less absolution than expiation sought and paid for. Abstraction is carried to a point where only one of the characters is named, and one character who appears in the play is not even listed in the *dramatis personae*.

COMPARATIVE: Shakespeare's *Romeo and Juliet* uses similar material; see also Keller (p. 208). One of many similar treatments in balladic literature is Keats' "The Eve of St. Agnes." Woman, victim of man's violence, is the theme of Euripides' *The Trojan Women* (p. 112) and extended comparisons suggested there. As symbolist drama, Lorca's references follow the treatment in Maeterlinck's *The Intruder* (p. 231).

TRANSLATION: By James Graham-Lujan and Richard O'Connell, *Lorca, Three Tragedies*, New Directions P-52, $1.25. See also *The House of Bernarda Alba* (p. 126).

García Lorca, Federico, THE HOUSE OF BERNARDA ALBA (LA CASA DE BERNARDA ALBA), 1936; 54 pages.

Spanish. A three-act tragedy. The author subtitled it "A Drama about Women in the Villages of Spain."

IMPORTANCE: García Lorca is said to be the most translated Spanish poet of this century. He is also among the most traditional of modern Spanish writers, selecting his themes from danger, superstition, blood, and death. This particular drama is almost the culmination of his poetic and dramatic method; his play moves around symbols and symbolic situations, and his characters are semi-abstract. This story about women who are cloistered by a protective and jealous mother has as its most important personage a man who never appears in the drama—one man out of the menacing outside world of violence that women peep at through shuttered windows.

AUTHOR: See *Blood Wedding*, p. 124.

RESUME: Five daughters of Bernarda, widow and mother, are kept secluded and are denied husbands. To Bernarda there are two worlds, that of women who must be protected, and the other world of roistering men. But to the daughters, "to be born a woman's the worst possible punishment." Bernarda's eldest daughter, Angustias, aged thirty-nine, is being courted by Pepe as a financial matter. Jealousies break out among the daughters. The young, beautiful Adela falls in love with Pepe. She takes over a turn at the window, "playing bear" nights after Angustias has gone to bed and Pepe lurks around the house waiting to see Adela. Poncia, the old maidservant who acts as a chorus (and who bore sons, symbolically, as her rival Bernarda bore only daughters), prophesies tragedy. Adela's secret is discovered, and she challenges her mother's authority for the first time. Pepe is heard riding away from the house. Martirio, a jealous sister (note the symbolic name), shoots at Pepe and misses, but Adela thinks he is killed. Adela rushes into another room and hangs herself.

Stallion, lamb, and window become effective symbols in the drama. The demented but noble grandmother, who looks at life in terms of birth and creation compared to this infertile household of women, is herself representational of the conflict.

The play offers difficulties; the dialogue is nondirectional sometimes, as in Chekhov (p. 69), and we meet many Spanish locutions and half-quoted proverbs (typical of Spanish literature) that are familiar.

COMPARATIVE: The hatred of men that Bernarda shows meets a parallel in Strindberg's *The Father* (p. 349). Bernarda's tyranny is like that of Grandet in *Eugénie Grandet* (p. 30). The situation of the women finds echoes in Molière's *The Miser* (p. 259), in Beaumarchais' plays (pp. 34–37), in Moratín (p. 265), and Pérez Galdós' *Doña Perfecta* (p. 279); the futility and frustration of the many heroines find some common ground in Chekhov's *The Three Sisters*.

TRANSLATION: By James Graham-Lujan and Richard O'Connell, *Lorca, Three Tragedies*, New Directions P-52, $1.25.

Gerstäcker, Friedrich, GERMELSHAUSEN, 1862; 45 pages.

German. A romantic novella about a village that reappears above ground for only one day each century.

IMPORTANCE: A frequent folktale theme that recently appeared in the United States in the light opera *Brigadoon*. An excellent example of romanticism, with its love of the mysterious, the faraway in time and place, nature, and young love.

AUTHOR: Gerstäcker (1816–1872) wrote forty-four volumes of entertaining tales and stories of his wide travels. Some of the best of his travel pieces are on America, the Mississippi River pirates of Mark Twain's time, and the California gold rush. He wrote at the time of Poe, and certain similarities may be seen in *Germelshausen* and Poe's "The Masque of the Red Death." Gerstäcker later changed this story into a novel, *The Sunken City*, with a mermaid complication.

RESUME: The young artist Arnold, sketching his way through a deserted region between two villages, comes upon a beautiful girl in a quaint costume; she speaks a slightly archaic German. He sketches her portrait, and she invites him to the house of her father, the mayor of Germelshausen. Here a sort of Sunday calm obtains, under strangely heavy clouds; the town is ancient and in poor repair, but Arnold is invited to dinner and enjoys hospitality and rare, aged wine. An afternoon visit to the graveyard and a glimpse of a funeral set the mood of the story now; in the cemetery he notices that the stones are all dated between A. D. 900 and 1200. In the evening, he accompanies Gertrud to a festival, where gayety reigns except when the cracked church bell sounds out the passing hours. He receives strange hints of supernatural happenings in Germelshausen. He and Gertrud fall in love. Just as Arnold decides to give up his return trip to mother and homeland, Gertrud takes him out of the village, kisses him goodbye, and tells him he must leave —and she herself runs back into the town. At the stroke of midnight from the church bell, all light and sounds from the village cease. Arnold finds himself in a bracken swamp. From a huntsman he learns what he has visited: that Germelshausen no longer exists, that it is under a curse, and that only once in a hundred years does it reappear. Gertrud is lost to him forever.

COMPARATIVE: Read the Poe story. César Franck's *D Minor Symphony* uses a sea-buried city. Richter's *The Waters of Kronos* (p. 297) has points of contact with Gerstäcker's narrative, as have Lafcadio Hearn's "The Story of Ming-Y" (p. 165) and Matthew Arnold's poem "The Forsaken Mermaid." The gen-

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eral effects of beauty and the supernatural in *Germelshausen* find exalted translation in Alain-Fournier's *The Wanderer* (p. 9).

TRANSLATION: By Alexander Gode-von Aesch, in Barron's Educational Series, 95¢. Some Germanisms in the translation and less than fortunate use of American colloquialisms, but an attractive little volume typographically.

Gide, André, THE IMMORALIST (L'IMMORALISTE),
1902; 144 pages.

French novel. An unusual confession of a young man in pursuit of life.

IMPORTANCE: Introspection in a hero is rarely so dispassionate as it is here, and the control Gide manages is one of the strengths in this narrative. The lust for life and the dread of death make the novel almost an allegory.

AUTHOR: Gide (1869–1951) was born into a family Catholic and Norman on his mother's side and Protestant and French on his father's, and Gide complicated this complex scheme by adding to it an ethic of "art for art's sake." A mystic even as a child, he mortified his flesh but was expelled from school for immorality. After a friendship with Oscar Wilde, Gide settled into repentant Calvinism, and this novel partakes of religion by removing the glory from sexual depravity.

RESUME: A precocious young scholar, Michel, marries Marceline and takes her on an archaeological and historical honeymoon around the Mediterranean. Michel falls ill with tuberculosis and, filled with the fear of death, suddenly comes alive (a rare condition with scholars), alive with love for things and people and with a passionate desire to know his body, to explore the mysteries and potentialities of life. He and Marceline move to his country estate in Normandy, and there Michel plunges himself into contacts with all sorts of people, probing into their manners of life and experiencing as fully as possible the primitive dimensions of simple people. He makes unusual friendships and promotes the disclosure of unusual confidences. Tiring of this attempt at life, and having quarreled with his tenants, Michel moves Marceline to Paris and resumes his lectureship in history. This scholarly existence and the demands of society quickly exhaust him and Marceline. After another brief stay at the farm, Marceline's developing illness leads them to embark on another restless search, this time into the Alps, down into Italy, and at last back to the desert where Marceline dies and is buried. Inert and disenchanted, Michel waits for the arrival of his three best friends who hear this confession.

COMPARATIVE: In the full experiment with life, Michel's adventures remind the reader of Ecclesiastes and all that the Preacher tried in looking for satisfaction; the conclusion that "Vanity, all is vanity," agrees; see also Faust (p. 140) as he surveys his scholarly life. To try to experience this fully is Byronic and romantic, and some of Michel's experiments are reminiscent of Werther's (p. 142). The significance given even to trivial events is the device of Sartre's *Nausea*. The fever of this dubious professor Michel drives him into a relentless pursuit like that of the hero of Wilde's *The Picture of Dorian Gray* or of Emma in *Madame Bovary* (p. 116). The passive victimization of Marceline offers no comparisons in literature that we know of, unless it be the heroine Lyndal in *The Story of an African Farm* (p. 317).

TRANSLATION: By Dorothy Bussy, Vintage V-8, $1.25.

GILGAMESH, ca. 2,000 B.C.; 59 pages.

Epic about the hero of the city-state of Uruk in Mesopotamia, whose exploits took place near the time of the tower of Babel.

IMPORTANCE: This near-perfect epic poem demonstrates most of the themes and devices we have come to associate with the classical epic; thus it leads toward Homer. It is interesting for its correspondence to Biblical stories and details and reveals an epic hero who is a believable human being, concerned with the fear of death and love for a friend.

AUTHOR: Unknown. Collected from clay tablets and inscriptions from Nineveh and other archaeological finds.

RESUME: Enkidu is created by a goddess and thrown down to live in the wilds with animals. He is powerful and feared, and hunters set a trap for him in the person of a harlot, who tames him and teaches him the ways of men. Hearing of the strength of the prince Gilgamesh, Enkidu sets out for Uruk to defeat him; but through the combat they become friends and brothers. Together they leave to vanquish Humbaba, the monster of the cedar forests; Enkidu with his own hands throws open the gates of the heavenly mountain. The two heroes kill Humbaba with winds and storms fighting at their sides. Next against them comes Ishtar's Bull of Heaven, which they also kill. But Enkidu now falls ill because his strength drained from him when he touched the holy gates. He languishes and dies. Gilgamesh, distraught by grief for his friend and by fear of his own death, makes a journey to talk with the immortal Utnapishtim (Noah). Gilgamesh has to go through the mountain Mashu (Hades) where night is eternal and then to cross the ocean with the ferryman Urshanabi (Charon). Reaching Utnapishtim, Gilgamesh laments and learns that death is final; then he hears from the sage the story of the flood which only he and his wife survived. The hero is granted safe passage back to his land of Uruk, which he greets gratefully in the manner of Odysseus. After the passage of time, he dies.

COMPARATIVE: This transcription is in clear, poetic prose, with a few rhythmic passages. Combats, laments, invocations, heroic epithets, the descent to hell, battle with the monster, numerical devices, poetic repetitions, respect for the gods, and the nobility of the hero—these are epic devices one finds in *Gilgamesh.* It is perhaps again worthy of note that the heroes here are differentiated and humanized, instead of stereotyped, and undergo marked character changes from the events that take place; in this respect, *Gilgamesh* is superior to the medieval epic and most resembles *Beowulf.* See also *Song of Roland* (p. 553), *Poem of the Cid* (p. 285), *Odyssey* (p. 174).

TRANSLATION: N. K. Sandars has collated many texts to offer this English edition, in Penguin Classics L-100, 95¢.

Giraudoux, Jean, THE APOLLO OF BELLAC (L'APPOLON DE BELLAC), 1942; 28 pages.

> French. A one-act comedy in which Giraudoux's "dream girl" is taught the magic phrase that brings success and happiness.

IMPORTANCE: This little drama expresses completely Giraudoux's search for ideal beauty as the only lasting value. His plays are so entertaining that the reader, if not careful, misses the force of this writer's ideas.

AUTHOR: Giraudoux (1882-1944) was born at Bellac and educated in Paris; he was head of the Press Service in the French Foreign Office and later served bureaucracy in the diplomatic service. He was a novelist *(Susanne and the Pacific)*, short story writer, and playwright. His irony may spring from André Gide, but his subject matter is from his own experience—Bellac and bureaucracy,

RESUME: Agnes is Giraudoux's young girl (this author has created a type of heroine, preternaturally wise, innocent, and idealized, but pert and perky) who enters the International Bureau of Inventions looking for a job as clerk-typist. In this frostily bureaucratic world no one is willing to talk to her until, popping out from behind a statue, appears a little man who teaches Agnes that the secret of success lies in telling each man she meets that he is beautiful. Since she is completely feminine, this comes hard to Agnes; she wants to touch and caress each thing before she calls it beautiful. Since she is completely honest, she does not like the lies that this technique entails. But she practices on a fly, on the chandelier, on the secretary, under the strange man's tutelage, until she is so good at the perception of beauty that she wins a diamond and a position from the President himself. Then the strange young man, delighted with her success, tells her to close her eyes, and descriptively reveals himself as Apollo, the god of beauty. Agnes, unable to bear his perfection, asks him to disappear, but she has learned her lesson well, and she heads toward a marriage with the Chairman of the Board.

COMPARATIVE: Almost an allegory. As such it may be taught with reference to the "what every woman wants" of Chaucer's "Wife of Bath's Tale," or with reference to Boccaccio's tale of the three rings (*The Decameron*, I-3, p. 44), or with some of the *exemplum* or morality tales of the collection *Aucassin and Nicolette* (p. 26), particularly "The Divided Horsecloth" and "Of the Covetous Man and the Envious Man" and "Our Lady's Tumbler" (see also p. 120). If the Bible is included in the literature course, compare the manner of this tale with the parables of Christ. For similarities to Giraudoux's young girl, see the other Giraudoux listings, the character Eleanora in Strindberg's *Easter* (p. 347), and the various treatments of another innocent, Jean of Arc (pp. 24 and 323).

TRANSLATION: By Maurice Valency, *Giraudoux, Four Plays,* Mermaid Dramabook MD-12, $1.75, with *Ondine, The Madwoman of Chaillot,* and *The Enchanted,* all good teaching material.

Giraudoux, Jean, THE ENCHANTED (INTERMEZZO), 1933; 68 pages.

French. A three-act serious comedy about an enchantment which disrupts the smug life of a small, provincial French village.

IMPORTANCE: To the mysticism of Maeterlinck (p. 231), the dream world of Barrie's *Peter Pan*, and the conflict of illusion and reality of Pirandello (p. 281), Giraudoux adds sharp Gallic wit but examines the breakdown of "the necessary illusion" at the hands of science and bureaucracy.

AUTHOR: See *The Apollo of Bellac*, p. 134.

RESUME: The normal workings of reason and providence are upset in Giraudoux's little town in the provinces. In the lottery, the Mother Superior no longer wins the motorbike, Monsieur Dumas the millionaire no longer wins the grand cash prize; husbands and wives, suddenly quite honest, are leaving wives and husbands they do not really admire; even public officials are becoming honorable. This is all caused by Isabel, a substitute teacher, who is having a love affair with a ghost, a quite personable young man. Together they somehow introduce divine reason into a world of habit, assumed reasonableness, falsified education, and well-meaning but mechanistic bureaucracy. The "ghost" is finally waylaid and shot by the Public Executioner (suddenly twins, with two aspects) and now as a real ghost lays siege to Isabel's heart. However, the Superintendent is in love with her, and the dual courtship of Isabel proceeds at two levels as the otherworld of the spirit contends for her affection with the "reasonable," dull, and respectable world. In a crucial and amusing scene, the ghost gives up, and Isabel's spirit leaves her. Only the percipient Doctor, by organizing a babble of neighbors and neighborly noises, restores her to the joy and pain of living and to love for the Superintendent. Village life is restored to normal.

Giraudoux in clever and penetrating lines examines our society and the conflict it induces between the demands of the spirit and those of the social order.

COMPARATIVE: Another author who delights in portraying the supernatural at work in mundane circumstances is Christopher Fry, as in *The Lady's Not for Burning*. The puzzle between the real and the unreal is handled in Pirandello's *It Is So! (If You Think So)* (p. 281), in Calderón's *Life Is a Dream* (p. 50), in Cervantes' *Don Quixote* (p. 61), and in works of countless other authors. Good parallels for the misty unreality of Giraudoux's provincial town will be found in Ionesco's *Rhinoceros*

(p. 196). For a similar look at French provincial life with something of Giraudoux's faery quality, try Alain-Fournier's *The Wanderer* (p. 9). The "necessary illusion" is a theme in Ibsen's *The Wild Duck* (p. 190).

TRANSLATION: By Maurice Valency, who also provides a capable introduction, in *Giraudoux, Four Plays*, Mermaid Dramabook MD-12, $1.75; includes *Ondine, The Madwoman of Chaillot*, and *The Apollo of Bellac*.

Giraudoux, Jean, ONDINE, 1939; 80 pages.

French. Three-act tragic comedy. The heroine is a pagan water creature who marries into the unnatural world of men and women; by her honesty and love she destroys both herself and her Babbit husband.

IMPORTANCE: Another examination of the modern conflict between man and nature, what is real or fancied, and what man loves and what he marries. A charming and witty Gallic examination, through magical spectacles not always rose colored, of the human condition.

AUTHOR: See *The Apollo of Bellac*, p. 134.

RESUME: Hans, a knight wandering through a forest, comes to a fisherman's cottage and meets the adopted daughter of the old couple, Ondine, a watersprite who falls in love with him though not really knowing what love is. The Old One (Neptune) and other ondines warn her that she will destroy herself for love, but she goes off with Hans when he returns to court. There she meets Bertha, Hans' fiancée and a woman of the world who knows all about the practices of knighthood, protocol, the proper quarterings on a shield, and so on, all of which Ondine considers unimportant compared with the love which she lavishes overflowingly. Faced with the dilemma of conformity or of loving this capricious nature creature, Hans is unfaithful to his Ondine. She, broken-hearted, returns to her native waters. Eventually she is captured and given a mock trial (ridiculously, humorously, tragically like the trial of Joan of Arc, see pp. 24 and 323) and condemned to death. The Old One appears in the capacity of a court magician and tells Ondine that she will be taken away and that Hans will die. And so it happens—at the third call of "Ondine!" by supernatural voices from above the stage, Hans falls dead. Ondine, now recalled to her own self, looks with interest, but neutrally and bemused, at the body of Hans and repeats the lines which she had first said on meeting him: "Oh, I like him so much. ... How I should have loved him!"

The tragedy of this play is mitigated by some of the most clever lines ever written. Maurice Valency, the translator, sums up the personal conflict in a brilliant introduction: "the drama of nature which strives to domesticate itself for the sake of man. ... This is our dilemma. As men, we love Ondine always, but we cannot do without Bertha. We take Ondine into our arms, hoping to find Bertha. We marry Bertha, looking for Ondine. And so, at every moment, we deceive them, the ideal and the real . . ."

COMPARATIVE: Man's search for the ideal appears in Alain-Fournier's *The Wanderer* (p. 9) and in Goethe's *Faust* (p. 140). Another encounter with nature personified, as in Ondine, is in the heroine of Hudson's *Green Mansions* (p. 176). The incident of the trial scene, the travesty of justice that occurs when human justice meets truth too large for it, is a theme in the two plays about Joan of Arc (pp. 24 and 323) and in similar references in Camus' *The Stranger* (p. 55).

TRANSLATION: By Maurice Valency, Mermaid Dramabook MD-12, $1.75. Includes *The Apollo of Bellac, The Madwoman of Chaillot,* and *The Enchanted.*

Goethe, Johann Wolfgang von, FAUST, PART ONE, 1808; 197 pages.

German. Poetic drama on the theme of a man who sells his soul to the devil.

IMPORTANCE: Goethe builds an allegory from a structure of early legends, unified into a powerful drama of mankind's perpetual aspiration toward the complete experience of life and complete knowledge. This theme adds to Cervantes' statements of the duality represented by Sancho Panza and Quixote (p. 61) and to Don Juanism (p. 257) to provide the recognized canon on the nature of man. The Faust story has been the property of folklore, opera, and ballet.

AUTHOR: Goethe (1749-1832) was born at Frankfurt-on-Main of an elderly, withdrawn father disappointed in public service and of a volatile and imaginative young mother. Johann was first educated by parents and tutors, then at the University of Leipzig; his education and interests were wide, covering law, occultism, and art. His love for Charlotte Buff inspired *The Sorrows of Young Werther* (p. 142). A man of many-sided genius, Goethe was a scientist, a theatre manager, and a skilled public administrator, as well as a literary artist.

RESUME: In a prologue in Heaven reminiscent of the book of Job, Mephistopheles is given authority to attempt the corruption of Doctor Faust, the middle-aged medieval scholar. The devil meets Faust during a period of disillusionment in the doctor's life when he has amassed all knowledge and found it vain. Disguised as a poodle, Mephistopheles accompanies Faust back to his suite after a walk. The devil reveals himself for what he is, later reappearing to strike a bargain with his victim: he will give the restless Faust all he seeks in wisdom and experience in return for his soul; but Faust cannily limits the bargain and states that the devil will own him completely only when he finds some experience so fair that he asks that it shall never end. Incident after incident now reveals the supernatural to Faust: he and Mephistopheles fly through the air on steeds, Faust is offered and drinks an elixir of youth, wine is produced from a tavern table, and costly gems are secured from their burial place in the earth to tempt Gretchen, the teenage girl whom Faust sees and desires. Gretchen's elderly friend Martha and Mephistopheles serve as pander and pimp to lure the young girl to a rendezvous with Faust. Gretchen's mother is given a sleeping potion to favor the lovers; she dies as a result. Valentine, Gretchen's brother, attacks Mephistopheles and Faust for defaming his sister, and Faust kills him. Gretchen finds herself pregnant, disposes of her baby by drowning it in a pond, is imprisoned for the double murder she has committed, and loses her mind from religious guilt and dishonor. Faust, enlisting the aid of Mephistopheles, appears before the girl in prison and tries in vain to lead her to escape.

The whole is told in an amazing variety of verse forms, including ribald doggerel reminiscent of Brecht's *The Threepenny Opera* (p. 46), in striking ballads such as "The King of Thule," and in delicate lyrics. Faust's musings on the human condition are pungent and profound.

(*Faust* II continues the hero's pilgrimage of discovery through contemporary and classical Europe until the moment of his salvation. In constructing an earthworks to rescue land from the sea in the Low Countries, he finds himself at last of use to man and free from the power of Mephistopheles: "I find this wisdom's form:/ He only earns his freedom and his life/ Who takes them every day by storm.")

COMPARATIVE: See statements under "Importance" and "Resume" above. Deals with the devil occur frequently in Hawthorne ("Young Goodman Brown") and romantic works; see *The Bridge on the Drina* (p. 18) and *Peter Schlemihl* (p. 63). The classic comparison with this work by Goethe is Marlowe's *Tragedy of Doctor Faustus*, much less exuberant, uncomplicated by the Gretchen episode, more allegorical and lofty than *Faust*, and ending with Faustus the loser. The relentlessness of scholar Faust's pursuit reminds one of Michel in Gide's *The Immoralist* (p. 130).

TRANSLATION: By Philip Wayne, Penguin L-12, 95¢.

Goethe, Johann Wolfgang von, THE SORROWS OF YOUNG WERTHER (DIE LEIDEN DES JUNGEN WERTHERS), 1774; 140 pages.

German. A novella about a fatal three-sided love affair; full romanticism.

IMPORTANCE: As much as any one fictional work, this one may be said to have introduced romanticism. In its picture of a youth overpowered by a hopeless love and aware of nature's beauty and its latent destructiveness—love and nature both leading him toward suicide—*Werther* began a vogue of romantic melancholy that lasted fashionably for almost a century. This was one of Napoleon's favorite works of literature. Because of the frenetic passions of the hero, this work may now be hard to teach to contemporary youth.

AUTHOR: See *Faust*, p. 140.

RESUME: Young Werther retires to a rustic village and there meets and falls in love with Charlotte. Even though he learns that she is engaged, he courts her; when she marries Albert, Werther is unable to end his idolatry. A strange three-part love affair begins, with each of the three "intelligent and well-meaning people" protecting and respecting one another. Werther is a delightful young man, rare and sensitive, and the novella, written in the form of letters sent home to a friend, gives the reader the privilege of knowing this hero confidentially. The story is a triangle—but what a triangle! Albert is pragmatic but idealistic also and is devoted both to Werther and to Charlotte; with his reasonableness he serves as a foil to Werther and his "ungovernable passion for all that is dear." Charlotte is completely beautiful in her character. So we have three splendid young people sensitive to one another's every emotion and trying courageously to discipline themselves. Werther eventually finds that nature is cruel, as society and mankind are cruel. Unable to bear further disillusionment, he kills himself.

COMPARATIVE: A psychological love triangle just as sensitive, but obscured by the complexities of French court life, is Mme. de Lafayette's *Princess of Cleves* (1678). Another novel with something of the mood of *The Sorrows of Young Werther*, and with a hero in desperate search of the ideal, is Alain-Fournier's *The Wanderer* (p. 9). A young passion, lesser but comparable, is the subject of Turgenev's *Spring Torrents* (p. 373). Almost equally responsible for creating the wave of romanticism are Chateaubriand's *Atala* and *René*—indeed, "Wertherism" and the *mal de René* are terms for the same illness, morbidly sensitive psyches (see p. 65). For fun, read Thackeray's four-verse parody of Goethe's novella, "The Sorrows of Young Werther."

TRANSLATION: By Victor Lange, Rinehart, 75¢. An almost perfect version, handsomely and ornamentally printed; includes *The New Melusina* and "Novelle," also worthy of some study.

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Gogol, Nikolai, THE CLOAK (SINEL), 1835; 27 pages.

> Russian. A little novella about a little man, Akaki, the slave to bureaucracy, who wants, gets, and loses his status symbol—a new cloak.

IMPORTANCE: This character whom Gogol creates emerges later in literature as Charlie Chaplin, as Malone in Beckett's works, as the soldier in Robbe-Grillet's *The Labyrinth,* as Folantin in Huysmans' *A Veau-l'eau*—always the little, unvocal man lost in the intricacy of modern times. Gogol's humorous characterizations are like those of Dickens. Gogol himself is important as the author of *The Inspector General* (p. 146) and of *Dead Souls;* he is a superb satirist but tender with his barbs.

AUTHOR: Gogol (1809–1852) was born in the Poltava province of Cossack gentry. After his education, he tried playwriting but failed. He was a government clerk unsuccessfully. His first book of poems was a public howler. Gogol, disheartened by every experience, started for America and got as far as Germany. Turning back to Russia, he entered the civil service and began the production of novels and plays each of which was a major social and literary event—*The Cloak, Dead Souls,* and *The Inspector General* (p. 146). Gogol's sense of satire and laughter seems to have been born from his own failures and successes.

RESUME: Akaki Akakiyevich is the perfect clerk, but nothing else, in love with his job of copying letters and official orders, completely incapable of undertaking anything that involves thought or creativity. He is the butt of humor in the government offices where he works. His life is miserable, and he is poor, and Gogol gives a revolting picture of the poor man's life in eighteenth century Russia, his quarters, his food, his amusements, and his weather. Yet the little clerk is happy. One day he finds that his rusty, patched cloak can stand no more patches. Petrovitch the tailor agrees to make him a new one, but first Akaki has to scrimp and save for a year to buy the cloth. To both characters, the cloak that is finally finished is a masterpiece. In honor of the cloak's "coming out," Akaki's superior invites him to a party, and for a brief day and night Akaki feels honorable and honored. But on the way home, Akaki is waylaid and his cloak is stolen. The police pay little attention to this insignificant little clerk. He goes to see a *nouveau riche* petty official, who frightens him so that he runs out into the cold, runs all the way home, takes pneumonia, and dies. Gogol adds an epilogue in which we meet Akaki's ghost snatching cloaks from shoulders all over Moscow, until one night he takes the cloak from the brutal petty official and then, at peace, leaves the world.

Interesting in this tale is the sense of métier which Akaki and Petrovitch show in their pride of the cloak, and the lifelong attention to the insignificant garment itself—as Hauchecorne's whole life revolved around a piece of string in Maupassant's "La Ficelle"—until the insignificant thing becomes highly symbolic of a whole man's existence.

COMPARATIVE: In addition to the above, see Raymond Queneau's *Pierrot Mon Ami* for another look at the little, indeterminate man and the indeterminate destinies of life. For the motif of the memory of the man lasting after death and beyond his own importance, see Romains' *The Death of a Nobody* (p. 303).

TRANSLATION: *Great Russian Stories*, Vintage Russian Library, V-716, $1.25.

Gogol, Nikolai, THE INSPECTOR GENERAL (REVIZOR), 1836; 100 pages.

> Russian. A three-act comedy of mistaken identity and a hilarious slap at bureaucratic mismanagement in a Russian provincial town, or one of ours! Characterizations and situations are delightful.

IMPORTANCE: Pushkin suggested this idea to Gogol. We might say that this is one of the beginnings of the reexamination of ourselves in the modern period, and it had something of the same contributory importance in civil reforms as had Beaumarchais' *The Marriage of Figaro* in his country (see p. 36).

AUTHOR: See *The Cloak,* p. 144.

RESUME: Dobchinski and Bobchinski, like Tweedledum and Tweedledee, come bringing the news that the Inspector General is visiting their town. The town lives in complete corruption and mismanagement under the Mayor, the Postmaster, the Director of Charities, and the School Superintendent, and all these officials are thrown into a panic. Just at this time Hlestacov, a young spendthrift minor government official who has been stranded in the town, is about to be thrown from the inn for nonpayment of board and room; the situation looks desperate to his servent, Ossip, a picaresque character that reminds one of Figaro (p. 34). Luckily for Hlestacov and Ossip, it is rumored that Hlestacov *is* the Inspector General traveling incognito. All the officialdom of the town rush to the inn to welcome him, begin covering up their mistakes and bungling management, bribe him, take him into the mayor's home, wine Hlestacov and his servant, and even allow Hlestacov to fall in love with the mayor's daughter. A ridiculous comedy of errors arises, and the comic tragedy of the disreputable little town is aired as Hlestacov interviews each official after the other—and accepts contributions. At last, Ossip smells a change in the wind, and—richer, refreshed, and honored—Hlestacov and Ossip leave town promising to return. Then it is discovered that he was an impostor, that they have all been duped. THEN the *real* Inspector General arrives in town—and the play ends in a tableau of frozen open-mouthed figures on stage.

COMPARATIVE: Mistaken identity themes go back at least to Plautus (p. 283) and to Shakespeare's *Comedy of Errors.* A grim contrast to the comedy of mistaken identity is Camus' little story, "The Guest." Such comedy as this, using the same theme, may be found in Gilbert and Sullivan's comic operas *Pirates of Penzance* and *Iolanthe,* and for satire on the inadequate

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public official, the Admiral in their *H. M. S. Pinafore.* The sad, comic little town finds many comparisons in the entry under Dürrenmatt's *The Visit* (p. 106). Small victims of bureaucracy are found under the entry for Pagnol's *Topaze* (p. 275) and in Beckett's *Waiting for Godot* (p. 38). See also Hauptmann's *The Beaver Coat* (p. 163).

TRANSLATION: By B. G. Guerney, *Great Russian Plays*, Dell LX-123, 75¢, with Turgenev's *A Month in the Country*, Tolstoi's *Power of Darkness*, Chekhov's *The Cherry Orchard*, Andreyev's *He Who Gets Slapped*, and Gorky's *The Lower Depths.* A fine selection.

Gogol, Nikolai, TARAS BULBA, 1835; 151 pages.

Russian. Cossacks battle Poles in a realistic historical romance.

IMPORTANCE: Another aspect of Gogol's versatility; a look at a savage, historical Russia that may be new to us.

AUTHOR: See *The Cloak*, p. 144.

RESUME: Taras Bulba, an old-line Cossack chieftain, has two sons, Andrey and Ostap. Taras takes them to the Zaporozhtsy, a sort of wild gypsy training camp where the Christian Cossack boys are toughened to fierce combat and horsemanship on the steppes. Taras takes his boys there almost as a dedication, a churchly consecration. When war breaks out, Taras and his two sons ride with the Cossacks into Poland. There, at the siege of a town, Andrey falls in love with a Polish girl whom he had met once before as a student. For love of her he turns traitor and joins his father's enemy in the beleaguered town. Finally captured, Andrey is executed in justice by his father's own hand. In this final battle of the siege, Ostap is captured by the Poles and taken to Warsaw. Old Taras in disguise makes the dangerous journey through the enemy's lines to visit Ostap before his death. He stays in the enemy camp to witness with pride the horrible torture and death of his only remaining son. After this, Taras becomes the scourge of the Poles in attack after attack. Captured at last, he is crucified and burned at the stake, still urging his fellow Cossacks to carry on the battle.

COMPARATIVE: Theme of son and daughter of enemies falling in love, Shakespeare's *Romeo and Juliet* and Keller's version (p. 208); Corneille's *Le Cid* (p. 90), Ustinov's *Romanoff and Juliet*. More on the Cossacks: Pushkin's *The Captain's Daughter* (p. 287) and Sholokhov's *And Quiet Flows the Don* (p. 325). The theme of epic combat is naturally found in the *Aeneid* (p. 389), the *Iliad*, the *Odyssey* (p. 174), and the *Song of Roland* (p. 333). The Near Eastern barbarity of this work's epic action is duplicated in Andrić's *The Bridge on the Drina* (p. 18) and Flaubert's *Salammbô*. The theme of the killing of a traitorous son is used by Mérimée in the chilling short story "Mateo Falcone," which is well anthologized. Old Taras' courage is much like that of Hemingway's old fisherman in *The Old Man and the Sea;* and Taras shows the dedication of the true patriot much as Aeneas does (p. 389). Finally, this work belongs in any study which deglamorizes war and men involved in it, as in Azuela's *The Underdogs* (p. 28) and other references under that entry.

TRANSLATION: By Constance Garnett, Washington Square Press W-572, 60¢; extremely readable type and page arrangement.

Gogol, Nikolai, VIY, ca. 1835; 50 pages.

A peasant tale of witchcraft from Little Russia.

IMPORTANCE: To American readers, this tale may be interesting for its similarity to those supernatural stories that Hawthorne was finding in American folklore at the same period, such as "Young Goodman Brown" and "Rappacini's Daughter," or to those of Washington Irving and Poe. Typical Russian attitudes and humor emerge in Gogol's description of Russian schools, festivals, and manorial life among the Cossacks.

AUTHOR: See *The Cloak*, p. 144.

RESUME: Homa Brut, philosopher, is on his way home from college when he and two companions stop at a deserted farmhouse for the night. They are given shelter by an old woman who comes later to Homa's bed in a goat pen; bewitches him, and rides him wildly through the night. Homa finds wits enough at last to exorcise her and rides her now in turn until she is exhausted and sinks down dying—and turns into a beautiful young maiden. Homa finds himself, at the end of his mad ride, close to Kiev and his college, so he rests there. But word is sent that he has been asked to read Scripture over the deathbed of the only daughter of an old Cossack chieftain. Homa tries to evade the assignment but is escorted by a joyous, drunken band of Cossack soldiery to the prosperous manor of their commander. The girl has just died. When she has been laid in the church, Homa prays over her, though he recognizes the beautiful dead girl as the witch he has contended with. Terrible things happen in the three nights while Homa prays: the dead girl comes to "life," she attempts to bewitch him again, she leaves her coffin to try to reach him while he cowers within his charmed circle, and at the third midnight the witch summons all the powers of darkness to come to her aid. Ghouls and monsters crowd and batter the dark old church. Viy himself, the spirit of earth whose eyelids hang to the ground, comes and is able to penetrate Homa's charmed circle; Homa is destroyed utterly.

COMPARATIVE: Monsters such as Grendel in *Beowulf* are automatically suggested. The old woman who turns into a beautiful girl is a common motif in literature (see "Wife of Bath's Tale," *Canterbury Tales*). Other comparatives necessarily suggested under "Importance."

TRANSLATION: By Constance Garnett, in *Taras Bulba*, Washington Square Press W-572, 60¢.

Golding, William, LORD OF THE FLIES, 1954; 182 pages.

British. A novel about a group of innocents, boys flown to an island paradise to escape atomic war, who reconstruct the social system, beginning with power politics and ending with war and death. This novel is pessimistic, and, though it enjoys the popularity and excitement that Salinger's *The Catcher in the Rye* did ten years earlier, is not as sensational as Epstein's unfortunate "Notes" in postcript to this volume make it seem. Its plausibility and realism, however, have earned it some of the same adverse criticism that *Gulliver's Travels* also suffered in its time.

IMPORTANCE: Important for its social concern, its swift and traditional storytelling, and its timely warning like its brother novel, Orwell's *Nineteen Eighty-Four* (p. 273) and *Animal Farm* (p. 271) or Huxley's *Brave New World*. This is not science fiction but social commentary.

AUTHOR: Golding was born in Cornwall in 1911. Educated in Oxford, he devoted himself to literature, evolving a form that might be called "contemporary fable." He says of this novel that it is "an attempt to trace the defects of society back to the defects of human nature."

RESUME: A plane brings a large group of British boys, aged from five to fifteen, to an island. There they are forgotten, abandoned to live on fruit. Ralph, a visionary and idealistic boy, organizes them into a state. He tries to talk them into building huts, keeping a watch for rescue, keeping a beacon fire burning, policing their campsite, and so on; but the normal sloth of humanity and the pleasure of gathering and eating fruit and swimming in the sea are at work against him. Jack, who at first sides with Ralph, saying, "We've got to have rules and obey them. After all, we're not savages. We're English . . ." revolts and organizes his choirboys as a rival army, which first begins as merely a group of hunters contrasting with the agrarian plainland civilization which Ralph is establishing. An important figure in this minuscule world is Piggy, fat and intelligent, who lacks the leadership to implement the ideas his brain manufactures and who wears glasses and uses them Promethus-like to create fire. The stealing of the fire is the first act of power politics, of war. Eventually, children kill children, and Ralph, alone, is running desperately for his life. An English naval officer beaches his longboat in time to save Ralph. Ralph rushes headlong against the officer who smiles and makes the classic understatement of modern literature: "Fun and games!"

This novel is filled with symbols of social evolution. As a story alone it is exciting; the themes that develop along with the narrative raise the novel's effect to a high pitch. Golding's prose is surface simple but dense in texture.

COMPARATIVE: Hughes' *A High Wind in Jamaica* (p. 177) reveals the savagery underneath the innocence even of children. The corruption of a new Eden is the story of Dostoevsky's "The Dream of a Ridiculous Man" (p. 97). The almost supernatural intensity of the situations is similar to James' achievement in *The Turn of the Screw,* which also involves a doubt as to juvenile innocence. *Robinson Crusoe* and *The Swiss Family Robinson* reverse the formula that Golding uses, showing the human race disciplining itself or adapting itself to nature to reestablish its cherished society.

EDITION: Capricorn 14, $1.25.

GREEK ANTHOLOGY, POEMS FROM THE, ca. 700 B. C.–A. D. 1000; 141 pages.

Epigraphs, epitaphs, and lampoons from the wits and stylists of pagan and Christian Greece.

IMPORTANCE: The indomitable human spirit demonstrates its ability to laugh at itself and others or to turn a neat phrase summarizing the entire experience of life. This selection from the anthology offers irony, sarcasm, pathos, and suddenly revealed truth.

AUTHOR: First collected by Constantinus Cephalas about A. D. 925, then "lost" in the Palatine Library at Heidelberg until the seventeenth century.

RESUME: By permission of New Directions, the publishers, we reprint a few selections to demonstrate some of the variety:

A Valentine for a Lady

Darling, at the Beauticians you buy
Your (a) hair
(b) complexion
(c) lips
(d) dimples, &
(e) teeth.
For a like amount you could just as well buy a face.
—*Lucilius.*

Secret Weapon

Send Antipatra naked to meet the Parthian cavalry
And the Parthian cavalry
Will stampede at once beyond the last horizon.
—*Ammonides*

Fortunatus the R. A.

Fortunatus the portrait painter got twenty sons,
But never one likeness.
—*Lucilius.*

Dedication of a Mirror

I Lais whose laughter was scornful in Hellas,
Whose doorways were thronged daily with young lovers,
I dedicate my mirror to Aphrodite:
For I will not see myself as I am now,
And cannot see myself as once I was.
—*Lucilius.*

Epitaph of a Maltese Watch Dog

Beneath me (says the stone) lies the white dog from Melita,
The faithful sentinel of Eumelo's house: living,
His name was Bully Boy; but now, in death,
His barking is hushed in the empty ways of night.
—*Tymnes.*

ON APIS THE PRIZEFIGHTER

To Apis the Boxer
His grateful opponents have
erected
This Statue
Honoring Him
Who never by any chance hurt
one of them.

*—Lucilius.**

Humor, satire, and parody are not easy to teach in the classroom; one has a sense of humor or not, and the matter rests there. But it should at least be offered for the happy few.

As we suggest under Henderson, *Introduction to Haiku* (p. 161), students will enjoy trying their hands at brief verse forms such as these and will learn something of the problems and gains from poetic compression.

COMPARATIVE: La Rochefoucauld's *Maxims* (p. 217) for their pungent humor; epitaphs in Edgar Lee Masters' *Spoon River Anthology;* and the verses of Khayyam's *Rubāiyāt* (p. 209) for similar *carpe diem* themes.

TRANSLATION: By Dudley Fitts, commendable for his selection as well as his translations; New Directions #60, $1.20. For a larger variety, perhaps less lyrical and much more seriously selected, *Greek Lyric Poetry*, tr. Willis Barnstone; Bantam HC-134, 60¢.

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*From POEMS FROM THE GREEK ANTHOLOGY, translated by Dudley Fitts. Copyright 1938, 1941 by New Directions. Copyright (c) 1956 by New Directions. Reprinted by permission of the publishers, New Directions, 333 Sixth Avenue, New York.

Guareschi, Giovanni, THE LITTLE WORLD OF DON CAMILLO (DON CAMILLO), 1950; 153 pages.

> Italian. A story cycle of the friendly enmity between Don Camillo the priest and Peppone, leader of the communist party, in their little village.

IMPORTANCE: Amusement and charm. Perhaps, as Guareschi claims, it does throw some light on the Italian character, that combination of passion and purr, and tells us something of the volatile political life of Italy. Both politics and characters are treated in a comic opera manner. This is simple material.

AUTHOR: Guareschi was born in 1908 in Parma, served in the army, and was a military prisoner of the Nazis. On his release he became an illustrator and an editor, and an author of a whole series of books about his two protagonists.

RESUME: This work acts like a novel but is really only a series of anecdotal tales, all involving the same two opposing characters, a contrived situation, and a dénouement which comes about because Don Camillo has strong fists or strong advice from Christ. The crucified figure in Don Camillo's church is extremely voluble and worldy wise, and the dialogues of priest and Savior are frequent—whimsical or argumentative.

Peppone, who should be the villain of the pieces, is honorable in his own way, and his and Don Camillo's rivalry is a respectful one. One anecdote shows the character of the action:

Don Camillo, high on a ladder polishing St. Joseph's halo, is interrupted by Peppone's wife bringing an infant into the church. She wishes to have it baptized Lenin Libero Antonio in good proletarian fashion. The priest refuses. Christ rebukes him. Peppone himself then enters the church with the infant. He rolls up his sleeves. Priest and party man mix it up. Camillo hear a whisper from the crucifix, "Now, Don Camillo, a left to the jaw!" and Peppone is vanquished. The infant is baptized Lenin, but the order is changed to: Libero, Camillo, Lenin. Christ confesses to Don Camillo that he is His master when it comes to politics.

COMPARATIVE: The individual tales remind one of Boccaccio or of the *Thousand and One Nights* (pp. 44 and 363), but the sequential arrangement of the tales around central characters is that of a ballad cycle (*Poem of the Cid*, p. 285, is similarly episodic) or of a picaresque novel (*Lasarillo de Tormes*, p. 225), or of the tales collected around Paul Bunyan or John Henry of an almost mythological nature. Don Camillo reminds us of Friar Tuck in his strength and often irreverent impulsiveness. The theme of the two political rivals who nevertheless respect one another finds a serious parallel in Koestler's *Darkness at Noon* (p. 215). Guareschi's slight caricaturization of Italian village life emerges similarly in Silone's *Fontamara* (p. 327).

TRANSLATION: By Una Vincenzo Troubridge, in All Saints Press AS-201, 50¢.

Güiraldes, Ricardo, DON SEGUNDO SOMBRA, 1926; 178 pages.

Argentine. A novel of the *gauchos* of the Argentine *pampas*.

IMPORTANCE: A novel read and loved by a varied South American audience. It is a close relative to *Huckleberry Finn* but shares the tradition of Old Spain in its picaresque quality and in the emphasis on honor.

AUTHOR: Güiraldes was born in Buenos Aires (1886) but lived and studied in Europe and thus brought a cosmopolitan elegance to his writing. The idealized but tough character of such a gaucho as Don Segundo haunted the author, and he returned to his *pampa* to write of him. He died in Paris in 1927.

RESUME: The hero, a tough little orphan boy being raised by two aunts inept at the job, haunts barrooms, runs the countryside, and generally behaves like Huck Finn. One day a quiet, strong-willed cowboy enters town, and in a knife fight is helped by the warning of the young hero. When the stranger leaves, so does the boy, who enters the life of the *pampas* informally adopted by Don Segundo (Second) Sombra (Shadow). The story from this point is one of the boy growing up, toughening morally, and growing in courage and understanding under the firm but gentle guidance of this cowboy of cowboys. Incidents include a long cattle drive, knife fights, a cockfight, horse racing and trading, and a love affair; but mostly the story is concerned with the long nights talking around the campfire (and Don Segundo tells some beautiful tales and fables) and of the weather and the scenery up and down Argentina. The novel ends by *deus ex machina* as the boy learns his true parentage on the death of his father, inherits a ranch, and wistfully sees his foster father leave alone on a new trail.

This is an unusual novel. It is fast paced and of high literary quality. The writing as well as the incidents keep it close to the soil, as in the similes ("the storm had passed like a hawk over a chicken-yard") and in the descriptions of the grass country.

COMPARATIVE: By locale: Algería (p. 12), Hudson (p. 176). By plot: much like *Huckleberry Finn*, only with more lyricism. In the character of Don Segundo we have the restless seeker like Meaulnes in Alain-Fournier's *The Wanderer* (p. 9), and the life exuberance of Kazantzakis' *Zorba the Greek* (p. 206). The general tone of the story reminds the reader of Hudson's *Green Mansions* (p. 176).

Other stories of boyhood adventure that this parallels include Stevenson's *Treasure Island*, but in comparison *Don Segundo*

Sombra is plotless and picaresque. Finally, José Hernandez epic poem *Martin Fierro,* the classic of South American classics, comes to mind. Another picaresque novel might well be read in series, *Gil Blas* (p. 229) or, better, *Lasarillo de Tormes* (p. 225). The hot Spanish conception of *honra* (honor) is found throughout its literature and may be easily recognized in Hugo's *Ruy Blas* or Corneille's *Le Cid* (p. 90).

TRANSLATION: By Harriet de Onís, Barron's Educational series, now out of print but available in some dealer stocks, 95¢. Available in World Publishing Company, *Four Complete World Novels,* $3.95; includes Tolstoi's *Master and Man* (p. 368), Mann's *Tonio Kröger* (p. 239), and Guareschi's *The Little World of Don Camillo* (p. 155).

Haggard, H. Rider, KING SOLOMON'S MINES,
1885; 288 pages.

British. Novel for light reading; adventure in South Africa.

IMPORTANCE: A palatable tonic for the sluggish reader. Haggard does know the landscape and the native races of this region and is a master raconteur.

AUTHOR: Haggard (1856–1925), as a troublesome son of a respectable British family, was packed off to South Africa at the age of nineteen. There he held a minor government post and indulged his hobbies of big game hunting and exploration of untrodden places. He planted the flag annexing the Transvaal to the British Crown. He married well and returned to England to work for agrarian reform and to write about his beloved Africa; he was eventually knighted for his services.

RESUME: Alan Quatermain (Haggard's favorite hero, like Marlow in Conrad) leads Sir Henry Curtis and Captain Good, together with the mysterious Zulu, Umbopa, on a madcap double quest—to find Sir Henry's missing brother and to locate the diamond mines of King Solomon, both lost somewhere beyond an impenetrable desert and a forbidden mountain range. Guided by big game hunter Quatermain, the party somehow reaches its goal and is received by treacherous hosts, the Kukuanas, a lost tribe governed by the awful Twala and the witch Gagool. Here they witness terrible blood sacrifices, and Umbopa reveals himself as the son of the late supplanted king of the Kukuanas. A pitched battle develops between two savage native factions, in which the British heroes acquit themselves through personal bravery, the hanky-panky of an eclipse, and the white man's tribal superiority, guns. As reward for their aid, the new king Ignosi (Umbopa) forces the witch Gagool to lead them to the diamond mines; but there she traps them behind a monstrous counterbalanced stone door. Only by the ingenuity of the British Gentleman are the heroes able to escape this trap and return home well and rich beyond belief. Incidentally, they do find Sir Henry's lost brother, right at the last chapter.

If this sounds too much like Tom Swift to you, you may still enjoy reading it, for you will find here some of the finest descriptions available of the African veld.

COMPARATIVE: The other Alan Quatermain novels: *She*, *Ayesha*, *Alan Quatermain*. Also Hemingway's *Green Hills of Africa*, Paton's *Cry, the Beloved Country* and *Too Late the Phalarope*, Schreiner's *The Story of an African Farm* (p. 317), Isak Dinesen's *Out of Africa*, and Conton's *The African* (p. 88).

Other science fiction adventure stories included in this book are Wells' *The Invisible Man*, Chamisso's *Peter Schlemihl*, and Verne's *Journey to the Center of the Earth*.

EDITION: Dell LC-172, 50¢

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HAIKU, INTRODUCTION TO, Henderson, Harold G., ed., 15th century to present day; 185 pages.

> Japanese poetry. A collection and examination of hundreds of evocative three-line verses.

IMPORTANCE: *Haiku* make an excellent introduction to the teaching of poetry: they are short, formal in structure, and close to nature; they lead to development of imagination and poetic insight and are a form that the student may enjoy imitating.

AUTHORS: Bashō, Buson, Issa, Shiki, and their pupils.

RESUME: Characteristics of the verses are these: (1) one verse to a poem, no rhyme, but a line scheme of five syllables, seven syllables, five syllables; with a caesura that marks transition from observation to imagination; (2) *haiku* imply or state a season of the year; (3) *haiku* are highly associative, starting trains of thought; and (4) like Oriental painting, they suggest much in the fewest possible "strokes." Therefore, they demonstrate with immediacy the use of metaphor, formation of images, and compression of poetic language. By special permission of Doubleday Anchor Books, we reprint examples:

SNAKE

A snake! Though it passes,
eyes that had glared at me
stay in the grasses.
—*Shiki.*

COOLNESS

The plan to steal
melons, that's forgotten, too—
How cool I feel!
—*Shiki.*

THE NEW MOON

Just three days old,
the moon, and it's all warped
and bent!
How keen the cold!
—*Issa*

There are thanks to be given:
This snow on the bed quilt—
It too is from heaven.
—*Issa*

SPRING SCENE

On the temple bell
has settled, and is fast asleep,
a butterfly.
—*Buson.*

On a journey, ill,
and over fields all withered,
dreams
go wandering still.
—*Bashō*

Snow that we two
looked at together—this year
has it fallen anew?
—*Bashō*

THE WORLD UPSIDE DOWN

A trout leaps high—
below him, in the river
bottom,
clouds float by.
—*Onitsura.**

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*From AN INTRODUCTION TO HAIKU by Harold G. Henderson. Copyright (c) 1958 by Harold G. Henderson. Reprinted by permission of Doubleday & Company, Inc.

COMPARATIVE: Henderson suggests a few comparatives with Western literature. But the best study might be in Japan itself, its painting, theatre, and decoration. For this purpose, we suggest Bischof's *Japan* (Bantam GDO-2, $1.25), a book of beautiful photographs and some commentary on ancient and modern Japan that show the background from which *haiku* comes.

TRANSLATION: Collected by Henderson, *An Introduction to Haiku*, Anchor A-150, $1.45.

Hauptmann, Gerhart, THE BEAVER COAT (DER BIBERPELZ), 1893; 73 pages.

German. A comedy using the techniques of naturalism.

IMPORTANCE: Dealing sympathetically as it does with the lower class, this play might have been an example of romanticism. It is unusual to find a naturalistic handling of characters and events in a comedy. Those traits of naturalism we find here are social consciousness; indirect and "natural" conversation, something in Chekhov's manner (p. 69); loose structure of the play—that is, events could be cut without seriously injuring the structure; and the presence of numbers of people on stage and talking at one time, as in the court scenes.

AUTHOR: Hauptmann (1862–1946) wrote grim plays of the underprivileged classes, one of which, *The Weavers*, is fortunately included in this collection. He was awarded the Nobel Prize in 1912. His life spanned the rise of naturalism in France, the currents of which generated by Zola and Maupassant affected him, and he lived long enough to endure Hitlerian Germany.

RESUME: Mrs. Wolff is a washerwoman of drive and character —but a character that conforms only to her own ideas. She insists that her shiftless family work for an education and that her husband assist her in her many enterprises, which include some genteel poaching of deer and rabbits, some suspicious "borrowing" of firewood which happens to be left in the street in front of a house, and even the appropriation of Krueger's new beaver coat so that poor old Wulkow, a boatman who serves as middleman for Mrs. Wolff's activities, will not suffer so much from his rheumatism (but she collects her sixty marks from him!) She cleverly pulls the wool over the eyes of Judge von Wehrhahn, who refuses to suspect her, and enlists the sympathy of the outraged Krueger by her invectives against the unknown thief—she even offers to aid in the investigation. The money she makes from all these multifarious and dubious activities is carefully buried in the goat shed, so that when enough is accumlated the family can own its land and house and rise in social status. She is a rogue—a true picaresque character—but truly admirable and amusing as she courageously emerges victorious in the law of the jungle where dog eats dog.

COMPARATIVE: First we think of Gay's *The Beggar's Opera* and of Bertolt Brecht/Kurt Weill's *The Threepenny Opera* (p. 46). But these plays merely entertain us with their parades of shabby, amusing characters and do not have the spiritual drive of Mrs. Wolff. Closer, perhaps, in spirit would be Gogol's *The Inspector General* (p. 146), for the village characters of this drama have much in common with those appearing in Hauptmann's, though Gogol's thesis is political. The characters are picaresque as in *Lazarillo de Tormes* (p. 225) and comparisons suggested under that entry.

TRANSLATION: By Horst Frenz in Rinehart Paperback #52, $1.25. Also contains *The Weavers* (reminiscent of Zola's *Germinal*, of van Gogh's description of peasants in the Borinage district [see Book One of Irving Stone's *Lust for Life*, p. 345], and of Dickens' pictures of the downtrodden class). The translation includes an excellent introduction.

Hearn, Lafcadio, TALES OUT OF THE EAST, 1895; 128 pages.

Legends and romantic myths from the Orient in poetic retellings.

IMPORTANCE: Hearn was one of the first popularizers of Far East material; his selections are interesting and his style picturesque; he tells his mythical tales as an artist, keeping them in their own climate, rather than as an anthropologist or sinologist.

AUTHOR: Hearn was born in 1850 on an island of Greece, of a Greek mother and an Irish father. The family lived in Ireland for a while, but mother and father separated and Hearn was reared by a great-aunt. He received a Jesuit education in France and England, led a penniless life in London and then in New York, and eventually became a newspaper reporter. He translated for a living. For a time he lived in New Orleans. By 1890 he had found his way to the Orient and taught English in a Japanese school for fourteen years until his death in 1904. Posthumously he was honored by the Japanese court.

RESUME: This edition includes earlier stories first published as *Some Chinese Ghosts*, written in New Orleans, and later on-the-scene writings titled *Glimpses of Japan*. Hearn's themes are limited but true to the myths and ghost stories others have collected from the literature of the East (Lin Yutang, *Famous Chinese Short Stories*, Washington Square Press W-208 is a fine collection). Here is a sample narrative, unfortunately stripped of Hearn's poetic prose and imagery:

In "The Soul of the Great Bell," Kouan-Yu is ordered to make a great bell for the Emperor, to be cast of most precious metals. Twice the bell is cast, but the gold and silver refuse to alloy. The Emperor sends a mandate to Kouan-Yu that if he fails again he will lose his head. The Emperor's daughter, Ko-Ngai, learns from a seer that only the body of a virgin may make these metals unite to form the Emperor's great bell. On the third casting attempt, Ko-Ngai throws herself into the molten metal, and a serving maid, trying to save her, is able to grab only one tiny slipper. Hence it is that the Emperor's bell throughout history makes its mighty strokes with a sound of Ko-Ngai, followed by a whisper of grief, *hiai*, as the princess cries for her lost slipper.

"The Story of Ming-Y" tells of a young nobleman who meets a girl named Sïe in a fabulous old estate in a forest. They fall in love and spend months singing together and composing poems; in taken of her love, Sïe gives him ancient and beautiful gifts. When their love affair is discovered by Ming-Y's family, the enchanted Sïe and the castle disappear; and all the proof of truth and love that the young man has are the objects she has given him, which look as if they have been buried for centuries. (See Alain-Fournier, *The Wanderer*, p. 9, for the Sleeping Beauty theme, or Gerstäcker's *Germelshausen*, p. 128.)

COMPARATIVE: Similar strange, beautiful, and passionate female ghosts appear in Lin Yutang's anthology which we mentioned above. The legends are too many to compare, but a reading of even such a modern work as Andrić's *The Bridge on the Drina* (p. 18) will reveal the universality of myth.

EDITION: *Tales out of the East*, Perpetua P-4016, $1.65. Well printed and beautifully illustrated.

Hesse, Hermann, SIDDHARTHA, 1951; 150 pages.

German. A novel that is also allegory and parable, a mystical but not fantastic story of an Indian boy who uses all of life to discover its meaning.

IMPORTANCE: Indian mysticism is a strong current in modern literature (T. S. Eliot, for example), though elements of its use in the West date back at least to Voltaire. Young readers seem to enjoy meeting it. This novel is truly an impressive piece of literature by the German master and winner of the Nobel Prize.

AUTHOR: Hesse (1877-1962) was born in Wurttemberg, Germany, and was a hypersensitive child. Because of his pacifist views he fled to Switzerland and became an expatriate during World War I and again during the Hitler regime. He was a prolific writer of experimental prose.

RESUME: Siddhartha, a wealthy Brahmin youth, tears himself away from the contemplative life of his family, and with Govinda, his devoted friend, becomes a Samana, a strict ascetic punishing his body, learning the three ascetic virtues—fasting, thinking, and waiting. Bodily misery and punishment do not, however, release his spirit as he had hoped. He and Govinda leave the company of the Samanas and go to meet Gotama Buddha. Govinda is converted by this Christlike philosopher and remains with him; Siddhartha denies the legitimacy of learning, even from a great teacher, and departs. On his journeys he meets the wealthy courtesan Kamala, who befriends him, introduces him to mercantile life, and sees him grow wealthy. He loses his doubts in the pleasures of wine, gambling, and the love of Kamala. After years of this life, he rebels and again takes to the woods. He once more meets a ferryman, Vasudeva, who listens to the river and hears all the world's voice speaking wisdom within it. Siddhartha takes up Vasudeva's way of life. One day the old Kamala crosses in the ferry bearing with her Siddhartha's young son; Kamala is bitten by a snake and dies. One day Govinda also reappears. In their final conversation, Govinda sees that from the experience of life, total life, Siddhartha has been reborn and has achieved that completeness and "eternity" which Govinda had missed even with the Buddha. Asking Siddhartha for the secret, Govinda is asked to kiss his friend's forehead, and in that instant contact of love with love all is suddenly revealed to Govinda.

The descriptions of India in this period (not specified, but eternal) are sympathetic and beautiful; the pictures and philosophy of the contemplatives agree with what we learn of them in the Indian epics, the *Ramáyana* (p. 379) and the *Mahabhárata*.

COMPARATIVE: The oneness of things for which Siddhartha searches will also be met in Tagore's poems (p. 359), in the quest of the old lama in Kipling's *Kim* (p. 211), in the Indian epics, many times in Hesse's *Steppenwolf* (p. 169), and in Voltaire's *Zadig* (p. 393), even if not always reverently in the latter work. A similar view of India is to be found in *Krishnakanta's Will* (p. 67). A motif, the revelatory kiss of love, appears in Flaubert's *The Legend of St. Julian Hospitator* (p.114), in Dostoevsky's "The Legend of the Grand Inquisitor" (p. 98), and in Katov's gesture of brother love in *Man's Fate* (p. 234).

TRANSLATION: By Hilda Rosner, and excellent; New Directions ND-65, $1.15.

Hesse, Hermann, STEPPENWOLF, 1927; 218 pages.

German. A novel of protest against bourgeois ideals and conformity in our time, high-strung and unusual in technique, incidents, and principal character.

IMPORTANCE: Hesse received the Nobel Prize in 1946 for a series of unusual masterpieces such as this, which Thomas Mann called as daring as Joyce's *Ulysses.* The author studies man not as a limited duality but as an inexhaustibly many-faceted being, and touches with sure fingers on the twentieth century's nerves—struggle (or acquiescence) and disillusionment.

AUTHOR: See *Siddhartha,* p. 167.

RESUME: Harry Haller, intellectual and middle-aged like Faust, finds his pleasures in things of culture and the mind to be disintegrating amidst public indifference. When he has reached the point of suicide, a woman, Hermione; a lover, María; a jazz musician, Pablo; and a mysterious biography of Haller which falls into his hands—all these lead him away from suicide toward the achievement of the rapidly blossoming multiple complex that he discovers to be "underground" in himself. Dreams, dope, and a few waking visions contribute to Harry's development. This lonely old man who suddenly learns to enter society—even learns to dance—explores every superficiality of life with the hope of learning something about himself. The brooding, introspective novel, often slow moving in spite of nightmarish incidents, ends tragically as Hermione meets death at Haller's hands, and Haller, confronted suddenly with the great people of history, such as Mozart in the underworld, finds that only the gift of laughter lives.

A notable scene occurs late in the novel when Haller, under the influence of drugs, enters the theatre of life and explores pleasure after pleasure which all show themselves to be false or painful. Here it is that he finds Hermione, however, a remnant of his youth and also the ideal of the future he is pursuing; but she betrays him for the shallow wisdom which Pablo represents, and he kills her.

COMPARATIVE: Man out of place in the world and pursued by visions of himself is a theme in Dostoevsky's *Notes from Underground.* Like Goethe's *Faust,* here is also an individual search for a man's true place in life; as such, it bears resemblance to Mann's *Tonio Kröger* (p. 239) in its pilgrimage into the past. In style and despair, *Steppenwolf* has reverberations of Kafka (pp. 202-205) and Kleist (p. 213). For the important motif of suicide, see Camus' "The Myth of Sisyphus" and Unamuno's *The Tragic Sense of Life.* The dreamworld of both this Hesse novel and the Kafka stories shares much with Strindberg, as in *A Dream Play*. *Steppenwolf* is suited best for advanced students.

TRANSLATION: By Josef Milleck and Horst Frenz, who freed an earlier translation from its Germanisms. Rinehart Edition 122, $1.45.

Hesse, Hermann, YOUTH, BEAUTIFUL YOUTH, from SCHON IST DIE JUGEND, 1916; **38 pages.**

German. A narrative of a youth who returns to his home town during his crucial period of growing up and of self-discovery.

IMPORTANCE: A personal though fictionalized memoir of a Nobel Prize winner, using a theme rich in comparatives.

AUTHOR: See *Siddhartha*, p. 167.

RESUME: Hermann makes a summer visit home, and, measuring himself by the timeless and unvarying quality of his village life, he finds how much he has changed. He falls in love with the beautiful Helene, a neighborhood girl, until he learns that she is engaged; then he falls quickly in love with Anna, who is visiting Hermann's sister. There are idyllic pictures of country strolls, of a traveling circus, of nights of daydreaming and walks through the fields, and of making fireworks with his little brother Fritz. Eventually, Hermann proposes to Anna but is rejected. While nothing spectacular happens to any of the characters, the beauty and importance of the story is contained in Hesse's phrase: "this summer . . . seems to have brought my youth to a close."

COMPARATIVE: The story of growing up is common to literature, from the slight humor of Tarkington's *Seventeen* to the dignity and pathos of *David Copperfield*. Perhaps a more original way of developing comparisons would be to study this selection with a play, Eugene O'Neill's *Ah, Wilderness!* or with Mann's *Tonio Kröger* (p. 239), which is a negative view of this same theme and material. (Poor Tonio returns to his home town a stranger spiritually as well as physically, finds no warmth or home, and goes onward looking for symbols of both.) Hesse's novella, as a rather sentimental return to the past, finds echoes in Richter's *The Waters of Kronos* (p. 297) and other suggested works under that entry.

TRANSLATION: By Richard and Clara Winston, in *German Stories and Tales*, ed. Robert Pick, Washington Square Press W-232, 45¢. This collection has a number of fascinating tales: Hofmannsthal's "Episode in the Life of the Marshall de Bassompierre," Schnitzler's "The Bachelor's Death," Brentano's "Picnic of Mores the Cat," Kafka's *Metamorphosis* (p. 202), and Mann's profound story, *Death in Venice*.

Holberg, Ludvig, JEPPE OF THE HILL (JEPPE PAA BJERGET), 1722; 42 pages.

Danish. Comedy in five acts about a drunken good-for-nothing who becomes the butt of an involved practical joke.

IMPORTANCE: Holberg, little known to American students of literature, almost singlehandedly created Scandinavian theatre, preparing the way for Ibsen and Strindberg. This drama continues the tradition of medieval farces (*Maître Pathelin*, for instance) and those of Molière, but adds a puckishness quite north-country. Edvard Grieg pays homage to this writer in his *Holberg Suite*.

AUTHOR: Holberg (1684–1754) sold his earthly possessions at twenty and went abroad to see Europe. At twenty-seven he was writing a universal history; at thirty he was appointed a professor at the University of Copenhagen. As a result of his *Peder Paars*, a mock-heroic epic, at thirty-eight he was commissioned to write the first plays for the newly opened Danish Royal Theatre. By the time of his death his vital contribution to theatre was recognized.

RESUME: Jeppe is a worthless husband, addicted to the tavern of Jacob Shoemaker and victimized by his wife Nille and her switch, Master Eric. Commissioned by his shrewish wife to go shopping, Jeppe drinks up the household money and falls dead drunk. Baron Nilus and his retinue find the besotted fellow and take him to court, pretending when he awakens that he is the baron and only dreams that he is Jeppe. Jeppe makes the best of the many new conditions, behaves disgracefully, and, drunk once more, is carted back to sleep it off on a dung heap and to return to being Jeppe. After a beating by Nille, Jeppe is seized and tried for having pretended to be a lord. In a second practical joke, he is condemned to be hanged; after three brandies, dead to the world, he is strung to a gallows by ropes under his arms. Nille, finding him again, uses Master Eric mercilessly on him until she is warned off by the bailiff. Brought "back to life" again by the judge, Jeppe finds himself a local, living legend, as a man who claims to have had a fantastic dream.

COMPARATIVE: The northern scalawag such as Jeppe belongs to a notorious lineage: Till Eulenspiegel, Peer Gynt (hero of Ibsen's poetic drama), and America's Rip van Winkle. The machinations of Jeppe's wife remind one of Sganarelle's mate in Molière's *The Physician in Spite of Himself* (p. 260); Holberg's farcical jibes at doctors and lawyers are in the Molière manner. Finally, the entire episode of Jeppe's unrestrained behavior at court is reminiscent of Sigismundo in Calderón's *Life Is a Dream* (p. 50).

TRANSLATION: By Oscar James Campbell, *The Genius of the Scandinavian Theatre*, ed. Evert Sprinchorn, Mentor MQ-600, 85¢. Includes Ibsen's *The Wild Duck* (p. 190) and *The Master Builder* (p. 188), Strindberg's *To Damascus* and *Crimes and Crimes*, Lagerkvist's *The Difficult Hour*, and Abell's *Days on a Cloud*. Useful introductions.

Homer, ODYSSEY, ca. 850 B. C.; 340 pages.

Classical Greek epic about Odysseus' perilous journey home from the Trojan War.

IMPORTANCE: Not only the world's greatest adventure story, but the compendium of the Greek myths, and the material for the tragedies of Aeschylus, Sophocles, Euripides, Corneille, Racine, and others.

AUTHOR: His biography and even his identity are lost.

RESUME: The household of Odysseus is filled with noble suitors for the hand of Penelope his wife, who has waited faithfully for his return during the ten years of the war and the nine additional years during which he has been on his way home. Telemachus, his son, in anger at the wasting of his father's goods by the horde of suitors, goes out to find news of him. Odysseus we first see far from home as a captive guest of Calypso. At Athene's urging, the gods decide to free him from Calypso's island. He and Calypso make a raft which carries Odysseus to Nausicaa's island home of Phaeacia. There, feasted as a hero and made welcome, he recounts his supernatural and warlike adventures on his way back from Ilium; he tells of Circe, of the fight with Polyphemus the Cyclops, of the encounter with the Lotus Eaters, of the passage between Scylla and Charybdis, and of his visit to Hades where he meets dead heroes and comrades and his mother. Finishing his long tale to the Phaeacian court, Odysseus is granted passage to Ithaca by his hosts. Now once more in his homeland, but made cautious by his experiences, the hero meets his son and returns to his own court disguised as a beggar. Only his old dog Argos and his old nurse Eurycleia recognize him. Gradually revealing his identity, Odysseus wars with the suitors, kills them, and then tells Penelope who he is.

We have touched on only a fraction of the incidents which are recounted by the hero. In teaching, it is good to mention how the story begins *in medias res* and carries forward separate stories of Penelope and Telemachus, diversionary stories of Agememnon's homecoming (prophetic warning of Odysseus' own return), and the many hints at stories that become the subject of Greek drama—Sophocles' *Electra*, Aeschylus' *Agamemnon*, and so on. All the epic devices are included in this one: the invocation at the story's beginning, the epithets (blue-eyed Athene, wine-dark sea), the narrative method of beginning in the middle of things, the combat, the journey, the descent into Hades, the religious and patriotic aspects, the use of the supernatural, proverbs, long epic similes, multiple and diversionary narratives, fondness for genealogies, and the quest and the

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proving of the epic hero which, in the medieval romance, turn into the quest and *preuve.*

If classroom abridgement is necessary, we offer as a possibility the cutting of Books III, IV, VII, VIII, XVIII, XXI, XXIV, which will reduce the Penguin edition to 238 pages of reading.

COMPARATIVE: Recognizable epic devices will be found in *Gilgamesh* (p. 132) and the *Aeneid* (p. 389) and other listings in these articles. To see something of the epic's dwindling into the medieval romance, notice *Sir Gawain and the Green Knight* (p. 331) and *The Romance of Tristan and Iseult* (p. 40). The *Adventures of Huckleberry Finn* and Salinger's *The Catcher in the Rye* might be called modern prose "epics."

TRANSLATION: By E. V. Rieu, Penguin L-1, 95¢. Excellent prose translation that captures the interest of the modern reader. Other translations available in paperback include those by Robert Fitzgerald, Anchor A-333, $1.45; T. E. Shaw, Galaxy Books 2-GB, $1.50; and W. H. D. Rouse, Mentor MP-441, 60¢.

Hudson, W. H., GREEN MANSIONS, 1904; 297 pages.

British. A fantasy-romance of adventure in the Venezuelan jungle; a nature study.

IMPORTANCE: Hudson was a nature writer, and in spite of the fascinating story line of this novel much of its interest comes from his descriptions of this primitive Eden.

AUTHOR: Hudson (1841-1922) was born in Argentina, went to England, and became a naturalized British citizen.

RESUME: Abel, running away from a political upheaval in Caracas, comes to the Parahuara mountains and the village governed by the savage Runi. Abel is accepted among these people and is allowed to wander about freely. One day he discovers a forest and a mysterious woman inhabiting it who speaks in melodious warbles and charms the wild creatures. Runi tells Abel that she is the daughter of the Didi, a sorceress, and that no native dares to hunt in the woods. On another visit, Abel is bitten by a snake and is cared for by the girl and her supposed grandfather, Old Nuflo. Rima, or Riolama, introduces Abel to the mysteries of her forest domain. From her and Nuflo he learns of her ancestry—that her mother was rescued by Nuflo once near the mountains of Riolama, and was the "Didi," some supernatural creature. Visiting his Indian friends again, Abel is urged by them to kill Rima so that the forest may once more be used for hunting. He refuses. Rima asks Abel's help in going to Riolama to find her mother's people, and Abel and Nuflo, with his dogs, accompany her on a long trek. They find no people left there—the race has disappeared. Rima falls in love with Abel. On the return to their home in the magic forest, Rima goes on far ahead of Nuflo and Abel; when the men arrive, they can find no trace of her. Later Abel learns from Runi what has happened—the natives captured Rima in a tree and burned it down. Abel, wild with grief, kills Runi and flees alone to the coast.

Hudson's story is something of a beautiful fairytale filled with intimate close-ups of Eden. It is escape literature of the highest order.

COMPARATIVE: Chateaubriand's *Atala* and *René* (p. 65), though naive and inaccurate in comparison to *Green Mansions*, have a forest romance and a similar feeling for natural beauty. Rima is like the Ondine of Giraudoux (p. 138), as man proves her undoing. Another excellent look at the South American primitive scene is in Ciro Alegría's *The Golden Serpent* (p. 12).

EDITION: Bantam HC-182, 60¢.

Hughes, Richard, A HIGH WIND IN JAMAICA, 1920; 169 pages.

British. A novel of children abducted by pirates; their innocence becomes sinister and destructive as they mature within their new situation.

IMPORTANCE: Though more or less ignored, it is a minor classic, compelling in its brooding atmosphere and brilliantly descriptive of tropical life in Jamaica, Cuba, and the Caribbean in the nineteenth century.

AUTHOR: Hughes (1900–) was educated at Oxford and has written artistically successful plays and verse and several unusually interesting novels, including *In Hazard* (1938) and *Fox in the Attic* (1962).

RESUME: Five British children are being brought up harum-scarum in Jamaica, where their parents are colonials, at home with the superstitious Negroes, the tropical coves, and jungle life. The picture of their lives achieves a dramatic crescendo as an earthquake rumbles, the domestic cat Tabby goes wild and is pursued by howling wildcats, and a hurricane destroys their home. Mr. Thornton, one of the parents, places the children on a ship bound for England, with two other children, Harry and Margaret Fernandez. They are captured by pirates, quite a ridiculous kind of pirates, gracious, confused, and dim-witted about what to do with their captives. The children take over the ship and run wild as they did in Jamaica. They touch at Cuba, where the pirates hold an auction to dispose of their goods. John, the youngest captive, falls out of a haymow and breaks his neck; his death is almost unnoticed by his fellows. Rachel plays about the ship with dolls, becoming domestic; Laura, three, is busy growing; Edward occupies himself with his imagination. Margaret Fernandez, pubescent, for a time separates herself from the childish world and lives in the officers' quarters. Emily, ten, seeems the only child who is now and then aware of the desperate, unholy nature of their situation. Injured and recuperating in bed, she is suddenly spurred on by fear to do murder, killing with little knife thrusts a bound captive in temporary detention in her cabin. Like all children, she shrugs off the incident. Eventually, Captain Jonsen hails a steamer and puts the children aboard her with a trumped up story which the children repeat to their rescuers. Emily is hardly aboard the steamer a day before she blurts out her suspicions about Margaret and the mate and hints of the murder which she accomplished but does not admit. The captain and his crew are captured, and the children's vague (or deliber-

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ately confused?), childish stories convict and bring their innocently bumbling captors to death.

COMPARATIVE: Deserves study with James' *The Turn of the Screw*, or, more particularly, with Golding's *Lord of the Flies* (p. 151). These innocent but deadly children are also like the heroine of William Marsh's *The Bad Seed* of novel, play, and movie. The pathetic and childlike pirates (how situations are reversed in this novel!) are much like those of W. S. Gilbert's *Pirates of Penzance* or Captain Hook in *Peter Pan*. Something of the "Sunday child" concept of Strindberg (p. 347) enters into Emily.

EDITION: Signet CP-67, 60¢.

Hugo, Victor, LES MISERABLES, 1862; 334 pages.

French. A melodramatic novel of pursuit and escape in nineteenth century Paris, but also a sentimental plea for the poor and oppressed.

IMPORTANCE: Focused attention on social inequities. Interestingly enough, it was the favorite novel of America's Civil War soldiers. Good critics such as Pater and Meredith have considered it one of the world's great literary achievements. The characters, though wearing their emotions like labels, are vivid, and their names should have a place in every reader's memory. Complete romanticism in sentiment.

AUTHOR: Hugo (1802–1885) wrote almost as voluminously as Dumas, but better. His best-known works include the dramas *Cromwell*, *Hernani*, and *Ruy Blas*, poetry collected in *Rays and Shadows*, and this novel and *Notre Dame de Paris (The Hunchback of Notre Dame)*. As a humanitarian, he ranks with Tolstoi; as a European lyric poet, he perhaps outranks any other. He passed many years in exile because of his politics and completed *Les Misérables* abroad.

RESUME: Jean Valjean is sentenced to nineteen years in the galleys for stealing one loaf of bread. Escaped, he rehabilitates himself and begins a life of service to humanity. However, he is pursued by a relentless detective, Javert, who has a compulsion to capture Jean, just as Jean has a melodramatic urge to confess his true identity even when he is a successful businessman. The chase leads all over Paris (which complicates the hero's attempt to rear Cosette, an orphan he has taken under his protection), through narrow escapes, through a battle at a revolutionary blockade in Paris street fighting, and finally through a harrowing episode as Jean carries wounded Marius, suitor to Cosette, through the sewers of Paris. Pathetically, the story ends neatly wrapped up with the change of heart and suicide of Javert, the marriage of Cosette and Marius, and the revelation to all of Jean's true nobility of soul despite his criminal past.

Hugo's style often reads like an outline (even in the original; the translation mentioned below is an abridgement that removes much political background and philosophy) as the author attempts to keep in motion almost a dozen life stories. The melodrama (false tragedy—that is, the characters *could* escape the circumstances that threaten them) may bother the more mature reader, but the narrative skill and background excitement are inescapable.

COMPARATIVE: For studies of the poor and oppressed, Dickens, as in *Oliver Twist*, Dostoevsky's *Crime and Punishment* (p. 95), and Balzac's *Père Goriot* (p. 32). For a similar background and character, Doctor Manet in *A Tale of Two Cities*. For a like figure of heroic fatherhood, Balzac's *Père Goriot*.

TRANSLATION: By James K. Robinson, Premier World Classics R-185, 60¢. It moves, and, though excised, the cutting is intelligent.

Huysmans, Joris-Karl, AGAINST NATURE (A REBOURS), 1884; 203 pages.

French. Novel in the decadent mood of nineteenth century realism.

IMPORTANCE: A key novel in the investigation of modern man's satiety and insecurity, which shares in Parnassianism (art for art's sake), decadence (sensual gratification to an abnormal degree), and symbolism. Thus Huysmans leads toward Oscar Wilde and Walter Pater in English literature, and even to that wonderful Gilbert and Sullivan spoof of the aesthete, *Patience*. In some ways, this novel is a caricature.

AUTHOR: Huysmans (1848-1907) is partially Des Esseintes, his hero. Descended from Dutch artists, he contorted and managed French prose into a new aestheticism and in the same way managed his own life toward a choice of "suicide or the cross." In spite of his experiments in every manner of living, including Satanism (see *Là Bas*, 1891), he finally died as a Benedictine Oblate brother.

RESUME: The noble Des Esseintes goes through all the normal experiences of youth, education, and love. Satiated and disgusted with the world's mediocrities, he prepares a retreat in a suburban Paris house, exotically decorated and stocked with rare and esoteric books, precious wines and foodstuffs, and even an organ whose keyboard mixes and fills his rooms with chords of blended perfumes; here he isolates himself from the world in a sensual paradise where he abuses himself with every sensation possible to a neurotic aesthete. Once only he makes an effort to find gratification in the outside world and starts on a voyage to England; but he meets all the expected experiences of that trip in the types he meets in the station and port. He returns home, grows jaded with the pleasures of his inexhaustible retreat, declines into a nervous breakdown, and is ordered by his physician to return to normal living. The novel ends as Des Esseintes contemplates with horror this return to the vulgar ordinary life.

This novel is not meant to enlist sympathy for the hero. The ridiculous excesses of Des Esseintes' hothouse life are described like clinical experiments. It is only when we finish reading that some pity at Des Esseintes' wretchedness arises—as for a man starving from overabundance, unhappy, reaching toward every pleasure as relief from his malaise—and then we can begin to see the modern condition Huysmans is describing.

COMPARATIVE: Oscar Wilde's *The Picture of Dorian Gray* (1891) gives the same portrait of a sensualist busy being one, but with direr consequences. Gilbert and Sullivan's *Patience, or Bunthorne's Bride*, makes fun of this same sort of hero. The retreat and immobility of Des Esseintes find their match in Goncharov's satirical *Oblomov*.

TRANSLATION: By Robert Baldick in Penguin L-86, 95¢ and near perfect. So, too, is the introduction with its story of Huysmans and the effect of this strange novel on the course of literature and life.

Ibsen, Henrik, A DOLL'S HOUSE (ET DUKKEHJEM),
1879; 82 pages.

Norwegian. A tragicomedy in three acts about a woman who makes a decision to be a person instead of merely a wife.

IMPORTANCE: The theme stated above is not the only or the major one. Nora also insists on living the truth about oneself, instead of confusing honesty with "what is done" socially. As Nora closes the door on the false life with her husband, Helmer, it becomes the "slam heard around the world."

AUTHOR: Ibsen (1828–1906), born at Skien, Norway, was a druggist's apprentice and helped edit a weekly journal in Grimstad (hence some of his material in *An Enemy of the People*). From 1851 to 1857 he was stage director for Ole Bull's theatre at Bergen and later was director of the Norwegian Theatre at Oslo. He left Norway in 1864 in disgust at petty Norwegian politics and was an exile in Italy and Germany until 1891.

RESUME: "The different ethical codes by which men and women live" (Eva LeGallienne) shows Nora, Helmer's "little squirrel," "little lark," "little spendthrift," eating forbidden macaroons on the sly, pinching back household money from Helmer, and doing needlework in her domestic time—all so that she may conform to her husband's idea of a wife as being a cute little plaything, this though she has lived with him for eight years and has borne three children. Years ago, when Helmer was ill, she borrowed money from Krogstad to send her husband abroad for his health; actually, she secured the loan by forging the name of her father to the note—three days after her father's death. Now Krogstad, about to lose his position in Helmer's bank, is demanding his money and threatening to expose Nora. While this threat mounts, Nora must go on playing her role of child-wife (something like Copperfield's little wife Dora). A former friend appears, Mrs. Linde, who tries to aid Nora in her troubles: she proposes marriage to Krogstad, an old sweetheart of her youth, and gets him to agree to drop the charges against Nora. Though this is accomplished, Helmer finds out the truth and condemns Nora for the lie she has been living—not because it is a lie, but because it is *known*. At this point Nora makes up her mind, and there is a famous "let's sit down and talk" Ibsen climax: "Though we've been married for eight years, this is the first time that we two—man and wife—have sat down for a serious talk." Though a letter from Krogstad arrives, agreeing to temporize, Nora demands that they face the truth and will not accept her husband's willingness to shush the matter. Only "the most wonderful thing of all," that husband and wife could share equally in their problems, would lead her to remain with Helmer. She leaves.

The parallel story line of Dr. Rank, a family friend who also is reaping innocently the evils of the past, adds poignancy to Nora's position and decision.

COMPARATIVE: Captive women, rebellious, are as the heroines of other works: Molière's (257–261) for instance, García Lorca's in ***The House of Bernarda Alba*** (p. 126), Moratín's in ***The Maiden's Consent*** (p. 265), Antigone as in Sophocles' version (p. 335), Nora in Synge's ***In the Shadow of the Glen*** (p. 353), and others under these entries. Social hypocrisy as seen by Ibsen is likewise noted by Camus, ***The Stranger*** (p. 55).

TRANSLATION: By Eva LeGallienne, *Six Plays of Henrik Ibsen*, Modern Library College Edition T-24, 85¢.

Ibsen, Henrik, AN ENEMY OF THE PEOPLE (EN FOLDFIENDE), 1882; 85 pages.

Norwegian. A five-act comedy of a town which turns against a crusading doctor.

IMPORTANCE: A broad and easily grasped example of Ibsen's continual war against smugness and materialism. The broadness and lack of subtlety explain this play's lasting popularity, but the many characters, all representing aspects of social corruption, bog the play, and the statement and restatement of the same ideas slow down the development as drama.

AUTHOR: See *A Doll's House*, p. 183.

RESUME: Dr. Stockman is the hero of his small town, for he originated the idea of the spa that is bringing financial prosperity to the community. However, as a devoted scientist, when he finds that the local tanneries have made the medicinal waters unhealthful, he intends to publish his findings. He is surprised to learn that Hovstad and Aslaksen, newspapermen, are against the publication of these truths because the publicity will compromise the public interest. Even Peter Stockman, his brother and the mayor of the town, turns against him. The doctor loses public sympathy, is hooted out of a public meeting, and loses his appointment as medical director of the baths. His daughter is dismissed from her teaching assignment; his sons are sent home from school; neighbors mob his house and stone the windows. Still ignorant of the wisdom of tempering wrath with caution, Dr. Stockman makes a John Paul Jones speech about having just begun to fight and states the only lesson he has learned: "the strongest man in the world is he who stands most alone."

COMPARATIVE: The young doctor in Sinclair Lewis' *Arrowsmith* is faced with an epidemic and meets popular hatred. The corrupt small town of Ibsen's play finds peers in Pérez Galdós' *Doña Perfecta* (p. 279) and Sartre's *The Flies* (p. 309). Social hypocrisy is such a broad theme of literature that we can touch on only a few examples: Dostoevsky's "The Legend of the Grand Inquisitor" p. 98), Swift's parody of a proposition for the common good, "A Modest Proposal," and Anatole France's *Crainquebille* (discussed briefly on p. 121).

TRANSLATION: By Eva LeGallienne, Modern Library College Edition T-24, *Six Plays by Henrik Ibsen*, 85¢. Also good is Bantam HC-177, *Four Great Plays by Ibsen*, which includes this play with *A Doll's House*, *The Wild Duck*, and *Ghosts*, 60¢.

Ibsen, Henrik, GHOSTS (GENGANGERE), 1881; 68 pages.

Norwegian. Ibsen subtitled this "A Domestic Tragedy in Three Acts." It is a story of hypocrisy—of a woman who concealed the truth of an unhappy marriage and thus managed the moral and physical ruin of her son and of herself.

IMPORTANCE: One of Ibsen's most effective criticisms of society busy saving face.

AUTHOR: See *A Doll's House*, p. 183.

RESUME: Mrs. Alving welcomes her artist son back from Paris, and Oswald's return coincides with her activities in constructing a monument to the deceased Captain Alving. It is her intention to consume entirely the money that has come from her husband's estate. In conversation with the hypocritical Parson Manders, she confesses the unhappy marriage which she had to endure for many years; this endurance was Manders' fault because, in his narrow religious code, he would not allow Mrs. Alving to leave her husband early in their marriage. The ghost of the dead Alving haunts the drama. Oswald appears on stage smoking one of his father's pipes. He lingers at the dinner table drinking, as his father had done. In the manner of his father, who had frolicked with a serving girl, Regina's mother, Oswald himself makes advances to Regina. Thus his behavior places the malignant presence of his father actively on stage and allows us to recreate some of this vanished unhappy marriage which is the subject of many of the conversations. While a revelation is being made of all this history, Regina's ostensible father, the drunken Engstrand, manages to set the orphanage on fire, so the ironic social face-saving of the charitable "monument" is nullified. Oswald announces his intention to marry Regina (not knowing that she is his half-sister). But when Regina learns that Oswald is suffering from an incurable venereal disease (a congenital "ghost"), she refuses and goes off with her disreputable "father," Engstrand, to open with Alving money a Sailor's Home (which will be no better than it should be, and really a fitting monument to the type of man Captain Alving was). Alone with Oswald, aware of the sins she has committed in her lifelong camouflage to conform to society's false standards, Mrs. Alving sees the climax of her son's fatal illness develop. According to Oswald's request, she must decide whether to poison him as he wishes or to see him linger in feeble imbecility.

It seems Ibsen's ironic intention that Engstrand, the play's apparently most shabby character, should emerge as the only successful member of this hypocritical society, because he is the only one consistent to his standards, vulgar as they are.

COMPARATIVE: Maupassant's *A Woman's Life* (Viking *The Portable Maupassant*), shows the same sort of woman trapped by an unfortunate marriage, living her life in expiation. The opposite side of the coin finds Nora in Ibsen's *A Doll's House* (p. 183) and Nora in Synge's *In the Shadow of the Glen* (p. 353), who have the intelligence or daring to escape and find themselves. The hypocritical minister is almost a stock figure in drama and fiction—Molière's *Tartuffe* or Sinclair Lewis' *Elmer Gantry*, for examples.

TRANSLATION: By Eva LeGallienne, *Six Plays by Henrik Ibsen*, Modern Library College Edition T-24, 95¢.

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Ibsen, Henrik, THE MASTER BUILDER (BYGMESTER SOLNESS), 1892; **80 pages.**

> Norwegian. Three-act tragedy; youth and age battle for the position of supremacy that the Master Builder has achieved.

IMPORTANCE: A rich, rewarding teaching mine of symbolism, with some symbols fairly obvious but others functioning only in complex interrelations. The cast of characters is small; two of them carry almost the entire movement. Also, this play examines the position of the artist who achieves his art by sacrifice and death. It is perhaps autobiographical as Ibsen could have surveyed his long life of creativity for which he had denied himself and his wife both home and homeland in his bitter self-exile in protest against Norwegian smugness and compromise.

AUTHOR: See *A Doll's House*, p. 183.

RESUME: Years ago, Solness was an architect and builder of churches. He built a high steeple at Lysanger and himself climbed it, in spite of his tendency to dizziness, to place a wreath on the steeple (a Scandinavian custom). High in the air, exalted at his achievement, he addressed a defiance to Heaven. As he looked down on the crowd, he saw a very young girl who waved a white handkerchief in enthusiasm; this caused him almost to fall. Ten years later, this girl, Hilde Wangel, visits Solness, reminds him of his climb, of a kiss he gave her, and of a promise made to her in jest to build castles in the air for her. He is an aging architect now; his profession has prospered, since he no longer builds churches but private homes. His business success came because of a fire that destroyed the family home his marriage had brought him. Also because of this fire, which he had unconsciously willed, his two children sickened and died and his wife became strange and withdrawn. When Hilde visits him, she is twenty-three and full of hero worship. Spurred on by her admiration, he climbs the steeple which was symbolically added to his new home, is seized by giddiness, and falls to his death.

A secondary but undeveloped story concerns Ragnar and Kaja, two young architectural employes who threaten his own fame with their developing talents.

Symbols include these: spire (aspiration, youth, defiance), the chimney crack in the house that burns (both Solness' wish-fulfillment and character flaw), Mrs. Solness' dolls (taking the place of her dead children), the wreath (wedding, youth, and religion), the nurseries (Hilde's childhood and Solness' dead

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children), the spire on the new house (Solness has turned from religious things but has defiantly added a religious structure to the symbol of his worldly success), and the white handkerchief (girlhood, innocence, and the forces of destruction).

COMPARATIVE: Other Ibsen plays employ the motif of people who do not face the truth, a private hypocrisy. The position of the artist in society, a theme in this play, is examined from another aspect in Mann's *Tonio Kröger* (p. 239) and related entries. Another highly symbolic play is Maeterlinck's *The Intruder* (p. 231).

TRANSLATION: By Eva LeGallienne, *Six Plays by Henrik Ibsen*, Modern Library College Edition T-24, 95¢.

Ibsen, Henrik, THE WILD DUCK (VILDANDEN),
1884; 81 pages.

Norwegian. Naturalistic drama in five acts, typical of Ibsen's social concern and his method of gradual revelation of intricate past events. A tragedy of people living with "necessary illusions" and seeing them destroyed.

IMPORTANCE: Considered Ibsen's masterpiece. A critical regard on reformers who, by revealing truth thoughtlessly, can do damage to weak and sensitive individuals. The duck is the symbol of illusionary living that is beautiful in its own pretence. This play, perhaps, first introduces expressionism with its new stagecraft.

AUTHOR: See *A Doll's House*, p. 183.

RESUME: Behind the photo studio of Hialmar Ekdal there is a garret forested with old Christmas trees and inhabited by pigeons, rabbits, and a wild duck. Here Hialmar's old father dresses in his officer's uniform and now and then goes hunting, in memory of days before he was disgraced in a business deal with a merchant, Werle. In Hialmar's family there are also his wife, Gina, and a teenage daughter, Hedwig. Gina had once been Werle's maid. Werle's son, Gregers, quarrels with his father and comes to live with Hialmar's family. He disastrously introduces the truth into the Ekdal family illusions—that Gina has been his father's mistress. The weak but likable Hialmar, who dreams of wealth from a fantastic invention he will never get around to making, threatens to leave Gina. Hedwig, on Greger's urging, decides to kill the wild duck, which to all the family represents the specious happiness under which they had been living. Instead, she kills herself, symbolically. This terrible incident which should have been a tragedy becomes one more theme for declamation and illusion to Hialmar the father.

COMPARATIVE: Tennessee Williams' *The Glass Menagerie* and Arthur Miller's *Death of a Salesman* also show a world of illusion shattered. Ibsen's own play, *An Enemy of the People* (p. 185), has the same theme about the damage that a truthsayer such as Gregers can do. Mrs. Candor in Sheridan's *The School for Scandal* and Alceste in Molière's *The Misanthrope* are other examples of people who tell the truth at all costs. Pangloss in Voltaire's *Candide* is related to Gregers, also, in his cherishing of the fiction of the ideal even when its terrible effects are demonstrated. Comparable to old Ekdal's happy life of illusion is Cervantes' Don Quixote (p. 61).

TRANSLATION: By Frances E. Archer, in *The Genius of the Scandinavian Theater*, Mentor MQ-600, 95¢; or by Michael Meyer, Anchor A-215d, 95¢. Though other collections contain this Ibsen play, the Archer translation is named for the interest of the other inclusions: Holberg's *Jeppe of the Hill* (p. 172), a farce combining something of Ibsen's *Peer Gynt* and Calderón's *Life Is a Dream* (p. 50); Ibsen's *The Master Builder* (p. 188); Strindberg's *To Damascus* and *Crimes and Crimes;* Lagerkvist's *The Difficult Hour;* and Abell's *Days on a Cloud.* The last four are profitable works to be included in listings of this book, but the publication was issued after our thematic studies had been largely compiled.

Ionesco, Eugene, THE BALD SOPRANO (LA CANTATRICE CHAUVE), 1950; 34 pages.

> French. Ionesco calls this an "anti-play." It is entirely undramatic; there is no situation, no conflict. Two conventional, bored, and boring married couples sit in a nondescript living room and discuss nothing.

IMPORTANCE: To use a French pun, Ionesco's plays exist somewhere between the *sourire* (gentle smile) and the *fou-rire* (insane laughter). He has revolutionized theatre with his themes of triviality, banality, and lack of communication, with his use of characters that are so human that we cannot bear to acknowledge their humanness.

AUTHOR: Ionesco (1912-) comes of a Rumanian father and a French mother. He was educated in France, returned to Rumania for a period, and then settled in France. His irritating but compelling drama is almost constantly played.

RESUME: Mr. and Mrs. Smith sit in an English "middle class interior" and discuss their British middle class dinner, read from their British middle class newspaper, tell pointless anecdotes, and never quite complete a meaning in anything they say to one another, so that, as their conversation drizzles to zero point—in come Mr. and Mrs. Martin, who introduce new, absurd, and incomplete topics into those of Mr. and Mrs. Smith. (Ionesco is precisely indicating average thought processes and everyday conversation.) The Fire Chief comes to call and amuses the company by a series of preposterous fables. Mary the maid recites a nonsense poem. While this dismal, bourgeois evening progresses, it is punctuated by the striking of an erratic clock mixed up on its hours (What difference does time make in an Ionesco play, or what difference to lives like these?). The Fire Chief concludes his visit. The four friends begin talking nonsense syllables at one another, more and more hysterically. The lights go off. The gabble of voices silences. The lights come on again. Mr. and Mrs. Martin now sit in the same postures as the Smiths at the beginning of the play; they begin speaking, repeating cyclically the Smiths' opening lines.

It may seem unimportant to teach such an absurd play. But absurdity is much of the burden of modern literature (see Camus' *The Stranger*, p. 55). And Ionesco's themes are everywhere in today's writing: (1) the isolation of the individual is to be found in Conrad (p. 85) and others; (2) the breakdown even in the meaning of words, so that in an increasingly complex society we no longer know what the other person tries to say, is the device of much comedy from Molière on (*Le Bourgeois Gen-*

tilhomme, for example); look particularly at this theme in Ionesco's *The Lesson* (p. 194); (3) absurd bourgeois pretentiousness—and mediocrity—is a theme of modern literature after Balzac; see also Flaubert's *Madame Bovary* (Homais the pharmacist), p. 116; (4) the nightmare within the externally reasonable situation is found increasingly exploited through E. T. A. Hoffmann, Kleist (p. 213) and Kafka (p. 202). Aside from these reasons, Ionesco is fun for reading or playgoing.

COMPARATIVE: See suggestions given above. Also read Brecht (p. 46); and note that the indirect, inconclusive conversation in theatre, a new realism, stems from Chekhov's plays (pp. 69–73).

TRANSLATION: Vary ably translated by Donald M. Allen, and in a handsome edition, in *Four Plays by Ionesco*, Grove Press E-101, $1.95. Also includes *The Lesson* (p. 194), *Jack*, and *The Chairs*.

Ionesco, Eugene, THE LESSON (LA LECON), 1951; 34 pages.

French. "A Comic Drama," Ionesco subtitles this, tongue in cheek. A one-act tragedy emphasizing lack of communication and allied destructive tendencies in modern neuroses.

IMPORTANCE: Perhaps a symptom, more than a play, but somehow a terrible, nightmare tragedy looms through the absurdity. Pierre de Massot has envisaged the end-of-the-road situation of "the day when literature, music, and painting have become the three principal branches of neurology." *The Lesson* exemplifies this, for here is unexpected terror on the stage as all the knowledge of science, mathematics, and pragmatism breaks down in an entire lack of human communication, and the only possible results are murder and death.

AUTHOR: See *The Bald Soprano*, p. 193.

RESUME: An eighteen-year-old girl comes to a famous professor, aged fifty or sixty, for tutoring for her degree. The session begins amiably as the girl demonstrates her ability to add two and two and two and three. The maid comes in to warn the professor of the dangers of beginning with mathematics as "tiring, exhausting" (meaning "exciting, unhuman"). The professor continues the lesson. Throughout the session, the interchange of question and answer becomes more and more intense, more inaccurate, more frustrating. Unable through mathematics (the ultimate ideal) to establish any interhuman communication, the professor launches into ridiculous linguistics. The tone of the dialogue increases in desperation and inadequacy. As fears and tension mount, the young student develops a protective, psychopathic toothache, and the old professor tirades through a flood of language, none of which convinces himself or his young student. To demonstrate finally some of the complexities of language, he grabs an imaginary knife (a remarkably primitive symbol) and stabs the girl. She dies. The unimaginative maid comes out and helps him to dispose of the body, again warning of the excitements of mathematics as another young pupil rings the doorbell. She goes to answer it.

Ionesco's preferred cyclical plan of playwriting (his symbol of futility) is recognizable here as the play ends where it begins.

To imagine it as stage-effective, the reader must increase the tempo of his reading in the last few pages of the play, so that the words blur past him as they do in the oral production.

This may well be taken as an attack against the new symbols (a belief in the prepotency of exact sciences) and a plea for the return to the old, easy, conventional symbols of human speech, of classical symbols, of clichés, which, no matter how hackneyed, at least allowed one person to speak with some agreement with another person.

COMPARATIVE: See Ionesco's *The Bald Soprano* (p. 192) and suggestions therein of other comparatives. The strong striking force of this play with few characters is reminiscent of Strindberg's *The Stronger* (p. 351) and Cocteau's *The Human Voice* (p. 80), while the antagonisms seem as strong as in the Strindberg play, *The Father* (p. 349). For the theme of the lesson itself, see Pablo's unreal and dreamlike instruction of Haller in *Steppenwolf* (p. 169).

TRANSLATION: By Donald M. Allen, *Four Plays by Ionesco*, Grove Press E-101, $1.95; includes *The Bald Soprano* (p. 192), *Jack*, and *The Chairs*.

Ionesco, Eugene, RHINOCEROS, 1960; 107 pages.

French. A three-act tragicomedy, a beast-fable and -allegory, and a satire on conformity and nature.

IMPORTANCE: This is somewhat conventionalized experimental theatre, and so makes a good study entry into this movement. This is also an eminently readable play; the ideas are simple but are made highly dramatic and humorous. The play has enjoyed a great vogue.

AUTHOR: See *The Bald Soprano*, p. 192.

RESUME: A dry little inland French town, without a marsh in miles, is suddenly invaded by an epidemic in which the gossipy, quarrelsome inhabitants are, one by one, turned into rhinoceroses. As they metamorphose they become "natural," likable beasts, which is what they never were as human beings. One man in the town holds out against this destruction of the human race, however: he is Bergener, the town drunk, always a nonconformist and in this instance showing his determination to remain one. He sees all his friends, Jean the ultraconformist, Dudard the conservative, Boeuf (naturally, with his name, one of the first to change) the big businessman, and even his dear Daisy, disappear into the amiable herd of the behemoths. The play ends with a triumphant shout: "You won't get me! I'm not joining you; I don't understand you! I'm staying as I am. I'm a human being,"—and with a whimper: "I've only myself to blame; I should have gone with them while there was still time. Now it's too late!"

Ionesco, like all modern French playwrights, self-consciously talks and explains too much; but this is delightful dialectic. Like Molière, Ionesco enjoys commenting on his own plays within his plays.

COMPARATIVE: This is the humorous side of Kafka's *Metamorphosis* (p. 202). Another modern look at the perils of nonconformity is in Meursault of Camus' *The Stranger* (p. 55). The theme of the involuted and contemptible little town may be found in *Doña Perfecta* (p. 279) and *The Flies* (p. 309), and the specific theme of the supernatural infecting such a small town appears in Giraudoux's *The Enchanted* (p. 136).

The overall question as to whether brute nature is to be preferred to human civilization is a frequent theme in modern literature but goes back at least to Voltaire's comment to Rousseau: "Your book makes me want to walk on all fours."

Expressionist theatre generally seeks its effects through extreme use of stage facilities, as the gradual change of Jean visibly into a rhinoceros (Act II), made possible by modern facili-

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ties, lighting, sound effects, and so on. *The Emperor Jones* of Eugene O'Neill, with its gradually changing light and increasing drum tempos, is another good play to begin study of these techniques; and this study may well be carried on into Miller's *Death of a Salesman* with its lap-dissolves that show movements into past time.

TRANSLATION: By Derek Prouse in *Rhinoceros, by Ionesco*, Evergreen E-259, $1.95. Worth the price for the handsome edition and what it can teach. Also includes the farfetched one-acters *The Leader* and *The Future Is in Eggs*, which latter reminds us of Albee's shocking and amusing *The Sandbox* in Cubeta, *Modern Drama for Analysis* (see Anouilh, p. 23).

Jiménez, Juan Ramón, PLATERO AND I (PLATERO Y YO), 1917; 109 pages.

> Spanish. A thin story line that carries a collection of lyrical vignettes about Jiménez and his donkey, wandering through the complete life of a little Spanish town.

IMPORTANCE: There is nothing quite like it in poetry or prose. Jiménez has made it important because it fulfills completely the search for ideal beauty in small sizes. The first impression on the reader is apt to be one of too much prettiness, but the bitterness is tasted beneath the honey just as the quest is seen beneath the minuscule adventures.

AUTHOR: Jiménez (1881–1958) was born in Moguer, Huelva province, Spain, where this book takes place. It was written after the first flush of Jiménez's fame, a fame that places him the equal of Yeats and Rilke according to many critics, when Jiménez had come back to rest a while and, Antean, to touch his soil. The poet was a Nobel Prize winner in 1956.

RESUME: "Platero is small, downy, smooth . . ." The book covers a year's quiet excursions around a small villlage, in which the narrator in addressing his donkey is really talking to and through his soul, pointing out the really important things that are happening—butterflies, children, birds, poor worn-out animals that have to die, dog friends and castaway curs, a friendly horse doctor, and so on. The poet has a charming and childlike innocence about things: he can never consider that a favorite tree which he sees as a green bush from his rooftop and as a handsome brown trunk from his sidewalk can really be the same tree; and the freshness of vision that Jiménez displays grows to delight the reader. "Platero is so like me that I have come to believe that he dreams my very dreams," Jiménez writes; but this is merely another way of saying that the poet is looking at the world with the natural acceptance of the animal and the sensitivity and heightened perspective of a man. Unexpected and touching things happen: a small girl is singing to sleep her little brother cradled in her lap; Platero listens, yawns, lies down beside them, and sleeps—and we have a crêche, a nativity scene. Vignettes are sharp and beautiful: "Vacation days are ended and with the coming of the first yellow leaves the children have returned to school. Solitude. The sunlight in the house seems empty. In fancy, faraway cries ring out, and distant laughter. . . ." Every character and incident of life in Spain's provincial towns is covered here, both the beautiful and the cruel.

COMPARATIVE: The lyrical style that imitates prose finds a brother in Tagore's *Gitanjali* (p. 359). ***Platero and I*** **has been** called a picaresque novel, also, with its quest one of beauty instead of riches or adventure, so it might be considered with *Lazarillo de Tormes* (p. 225), which also shows both compassion and cruelty. It has been compared to *Don Quixote* (p. 61) as a new book of chivalry; and it is chivalric in its rescue of broken-down donkeys, in Platero's and Jiménez's presence as sole mourners at the death of a cur dog, or in their alerting of birds about to be trapped (Chapter 29).

TRANSLATION: William H. and Mary M. Roberts translated poetically the short version of Jiménez's work in Signet CD-17, 50¢, with a good introduction by William H. Roberts and sympathetic ink drawings by Baltasar Lobo. A book to buy with pride and keep.

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Joyce, James, PORTRAIT OF THE ARTIST AS A YOUNG MAN, 1915; 256 pages.

> Irish. The story of Joyce's childhood and growth to young manhood in the Irish private schools of the nineteenth century, concerned with his search for truth, beauty, morality, and an aesthetic.

IMPORTANCE: This novel is the laboratory for those giants of the stream of consciousness novel, *Ulysses* and *Finnegans Wake*. It is also a *Bildungsroman* reminiscent of Dickens' novels and a psychical study of the Irish nation trying to establish its identity.

AUTHOR: Joyce (1882–1941) was born in Ireland and educated for the priesthood, but he revolted and dedicated himself to literature and the scholarly life. His scholarship is so profound that the novels are glimpsed almost beneath a veil of allusions. Disturbed by the political situation of his native country, he spent much of his lifetime abroad, thinking of Ireland.

RESUME: There is little "story" to narrate. We meet Stephen Dedalus entwined in a host of memories and present sensations, hopelessly confused in a childhood fever he suffers in his boarding school at Clongowes. Many combined motifs emerge: family, politics, school, religion, mother love, sexual morality, and the struggle for peer esteem; all these themes grow throughout the novel. Stephen, intelligent and delicate, searches with determination and conscience for truth and beauty, often earning the contempt and misunderstanding of his fellows. He examines Irish patriotism and classical internationalism, he undergoes a period of great religious fervor, and he loses faith and falls. Constantly he seems to return to the security represented by his mother and father, only to be snatched away by the delight and mistrust of his present and future. The story is filled with incident, each incident a cause for soul-searching.

For the general reader, parts of this story will be slow; for the better reader, it introduces a new wealth of sensuous prose and a new world of artistic allusiveness.

COMPARATIVE: Samuel Beckett (p. 38) uses much of the same material (he was Joyce's literary secretary at one time) in Irish history, politics, and milieu, but he is grotesque and defeatist compared with Joyce. Romain Rolland's *Jean-Christophe* examines the maturing of the artist as a youth; see also Mann's *Buddenbrooks* (p. 236). Alain-Fournier's *The Wanderer* or *The Lost Domain* (alternate titles in translation, p. 9) seems an unlikely comparison but may be sound, concerned with the "quest" motif of such modern literature and dividing this quest, as does Joyce, into spiritual and physical directions.

EDITION: Compass C-9, $1.45.

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Kafka, Franz, METAMORPHOSIS (DIE VERWANDLUNG), 1912; 70 pages.

> Austrian. A dreamlike and fantastic tale but an oddly disturbing one, as if it could happen to you one night.

IMPORTANCE: Kafka was in the vanguard of expressionism and was largely ignored in his lifetime. He is now seen as the portrayer and diagnostician of modern neuroses, and his writing increasingly affects contemporary writing, as in the cases of Robbe-Grillet, Beckett, and others.

AUTHOR: Born in Prague in 1883 and educated in law, Kafka accepted a minor government job because of ill health and held it until he entered a sanitarium. Always delicate and sensitive, his indecision prevented him from entering into marriage or from self-confidence in his art (much of which he destroyed). He died of tuberculosis in 1924 near Vienna. Though of Jewish birth and education, he was never able to reconcile the possibility of relationship between God and man; and this forms one of his major themes, veiled but present.

RESUME: Grego Samsa is a commercial salesman and the sole support of his bankrupt father, a self-pitying semi-invalid, of his weak mother, and of his artistic and refined sister. One morning Gregor awakens to find himself flat on his hard-shelled back, waving tiny insect legs in the air—metamorphosed. Still able to speak in a near-human voice and to move and think in a semi-human fashion, he tries to approach his parents and sister in despair and grief but meets misunderstanding, disgust, and hatred. It is as if in his metamorphosis he had discovered outside of reality what his family thought of him under the veil of convention. Gradually Gregor deteriorates, losing his human faculties and acquiring more and more of those of the insect, yet still pitiably conscious of his plight, still trying to commnicate, to show tact and consideration. Locked in his room and fed the garbage he craves, he crawls on the ceiling, cherishes a few human mementoes, and resigns himself. Once when he inadvertently enters the family living room, his father in a rage throws apples at him; one of them penetrates the hard shell of his back, hangs and rots there, and brings on his slow death. One day the chambermaid pokes him with her broom, finds Gregor dead, and throws him out the door with her dustpan. The family, greatly relieved of the embarrassing situation, goes out for a celebrative excursion in the country.

Ridiculous? Try reading it and see how real and likely it seems under Kafka's magic; even the reader's horror is gradually replaced with sympathy. The writer is saying much here about how thinly separated we are from the impossible and how thin are the pretensions of our fellow beings toward real love and understanding for one another's difficulties.

COMPARATIVE: For such strange metamorphoses in modern literature, Ionesco in his play *Rhinoceros* (p. 196) shows an entire community undergoing such transformations, in which, as in Kafka's story, the lower orders emerge somehow as more likable than the man animals. Ovid's *Metamorphoses* also plays on such changes but without the grimness and realism of Kafka's treatment. Apuleius' picaresque story, *The Golden Ass* (circa A. D. 160), jovially recounts the misadventures of a man who is turned into a donkey with all his human faculties intact, not suffering the insectival deterioration that gives Kafka's tale its shuddering poignancy.

TRANSLATION: By Willa and Edwin Muir in *Selected Short Stories of Frank Kafka*, introduction (and a splendid one) by Phillip Rahv; Modern Library, $2.45 (hardbound); also *In The Penal Colony*, Schocken Paperback SB-4, $1.95.

Metamorphosis is included in an interesting anthology: Lee Hamalian and Edward L. Volpe, *Seven Short Novel Masterpieces*, Popular Library W-1141, 75¢; also included are Turgenev's *First Love* (p. 371), Tolstoi's *Master and Man* (p. 368), Voltaire's *Candide*, Melville's *Benito Cereno*, and James' *The Lesson of the Master*.

Kafka, Franz, THE TRIAL (DER PROZESS), 1925; 286 pages.

Austrian. A nightmarish novel, told matter-of-factly, about a man accused of a crime he does not know of, trying to seek justice from a court as mysterious as his "crime."

IMPORTANCE: Kafka's novels reflect the confusion of modern man in increasingly complex society, baffled by a bureaucracy on one hand and aloneness on the other and tortured by his own inexplicable sense of guilt. As such, these novels reflect not the quiescence of Beckett's *Malone Dies* or the play *Waiting for Godot*, (p. 38), not the retreat of Des Esseintes in Huysmans' *Against Nature* (p. 181), nor of the urge to rebel in Camus' *The Stranger* (p. 55); Kafka seems to be concerned with the decent, honorable, average man, forced to struggle *within* the law because though he feels that things may not be understood, it just might possibly be that he himself is at fault.

AUTHOR: See *Metamorphosis*, p. 202.

RESUME: Joseph K. is a respectable banker nearing middle age. One morning he awakens to find strangers in his apartment and is told that he is under arrest. What his crime is he never really learns (for Joseph thinks through Kafka's baffling style—a style that symbolizes in its intelligent wandering, its exploration of all the possible avenues leading from each idea, a lack of human communication). Once he is charged with the crime, he enters into an attempt to begin a defense. He is summoned to his first court appearance on Sunday. The courtroom he enters is run by a parody of the law as it looks to those uninitiated, operating by rules that seem to bear no relationship to Joseph's case. The scene is nightmarish, but beneath the extravagance there peeps out now and then something like a salient truth, and not altogether unhuman. From this point on, Joseph's entire attention is monopolized by his "case." His duties at the bank become unbearable. Two minor love affairs, as strange and inconclusive as his relationships with the court, provide him with momentary distractions. His life is now a series of unexplainable night calls on court officials and attorneys, of shabby back-street rendezvous with official court painter and official court bailiffs. The crime with which he is charged appears monstrously clear, but only now and then; is he charged with being a human being? guilty of all humanity's guilt? Though the novel was not completed by Kafka, at the ending of this section of it Joseph is escorted from his quarters by two top-hatted officials, taken to the edge of a quarry, and there formally executed—still full of wonderment at his predicament, still gentle, still filled with pity for the way things have turned out.

Admittedly this is a difficult novel, but essential to the diagnosis of the modern condition as seen by narrowly contemporary and self-appointed diagnosticians.

COMPARATIVE: See under "Importance" above. A further reference to Camus' *The Stranger* (p. 55) is pertinent: the misunderstood processes of guilt and trial are common to both. See also Sartre's "The Wall" (p. 313) and Koestler's ***Darkness at Noon*** (p. 215). Kafka's clear but ensnarling style and material often resemble Kleist (p. 213).

TRANSLATION: By Willa and Edward Muir, revised by E. M. Butler, in Modern Library, $2.45 (hardbound).

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Kazantzakis, Nikos, ZORBA THE GREEK, 1943; 308 pages.

Modern Greek. Novel; personal reminiscences about an elderly man who, pagan and godlike, lives life to the full.

IMPORTANCE: It is unusual in modern literature, much of it happily psychotic, to find a hero such as Zorba. The spirit of man from heroic Greek eras permeates this story of one man's life. Kazantzakis himself as a writer is important enough to merit attention; among his great achievements is *The Odyssey: A Modern Sequel.*

AUTHOR: Kazantzakis (1883–1957) was born in Crete and took his doctorate in law at the University of Athens. He studied in Paris under Henri Bergson and at universities in Germany and Italy. At one time he was Greek Minister of Education.

RESUME: Into the life of a reflective scholar-engineer, a man of books (substitute living), comes the exuberant, bouncy Zorba to serve as his foreman in the development of a lignite mine. This activity is only an excuse for delightful talks during Aegean nights, verbose examinations of the purposes of life and man. The man of books comments much like Thoreau; Zorba counters with arguments for the fertility, the fullness, the mystery of human life, human love, and human dimensions of passion and delight. His love affair with Dame Hortense, a faded outcast from the brilliance of old Europe, shows Zorba putting his theories and his tenderness into action; it is an amazing, touching, and comic sequence. Other incidents happen as interludes among the long night talks, incidents that reveal the whole of the Mediterranean world to the reader and show forth Zorba, who "sees everything every day as if it were for the first time. . . . All the dulled daily things regained the brightness they had in the beginning, when we came out of the hands of God. Water, women, the stars, bread, returned to their mysterious, primitive origin, and the divine whirlwind burst once more upon the air." At the end of this wandering, talkative idyll, the narrator and Zorba separate. Zorba pursues his mysterious and joyful destiny, and the engineer finally learns of his death, which was seized as fully as the life that had led to it.

COMPARATIVE: The activities and the conversations, as well as the maturing of the younger, passive man, remind the reader of Güiraldes' *Don Segundo Sombra* (p. 158), whose hero is like Zorba. Zorba, women, and love, as a natural sequence ordered by the scheme of things, partake of Don Juanism (see Molière, *Don Juan*, p. 257). The ambient world that the novel reveals is heterogeneously like that of Andrić's *The Bridge on the Drina*

(p. 18). Picaresque elements in this novel belong to *Lazarillo de Tormes* (p. 225). The full-hearted, full-knowledged hero of *Zorba the Greek* is almost a perfect foil to that of Gide's *The Immoralist* (p. 130).

TRANSLATION: By Carl Wildman, Simon and Schuster Paperback, $1.75.

Keller, Gottfried, A VILLAGE ROMEO AND JULIET (ROMEO UND JULIA AUF DEM DORFE), 1856; 96 pages.

A Swiss novella, a tragedy, using the theme of two young lovers whose families are enemies; full romanticism.

IMPORTANCE: Though apt to be regarded as mawkish sentimentalism, the work has charm. The young people are like Dresden china pieces. The German romantic writer seems always to create with disparate concepts: How sad this is!—How happy it makes me! The work is included here for its interesting comparative value and because we have little literature to include from Switzerland.

AUTHOR: Keller (1819–1890) was born in Zurich; expelled unjustly from school, he went to Munich to study painting. In 1846, he published his *Gedichte* (Poems) and received a government grant to study at Heidelberg. His autobiographical novel, *Henry in Green,* later established his reputation. Returning to Zurich, he wrote short stories about the Seldwyla folk of his native canton, of which this is one.

RESUME: Manz and Marti, two farmers who own neighboring land, quarrel over the ownership of a strip that separates the two plots. Their argument is taken to law and is pursued so desperately that Manz and Marti lapse into bankruptcy. Their two children, Verena, Marti's daughter, and Sali, the son of Manz, fall in love when their family fortunes are at their lowest. Manz sinks into the mean life of a tavern keeper and fence; Marti is carried away to an institution, a madman. The two young lovers go off together to a kermess and have one day of idyllic happiness, buy each other a ring, go through a false but symbolic marriage ceremony performed by a sinister vagrant violinist, then drift away on a barge to commit suicide by drowning.

COMPARATIVE: The basic plot derives from Shakespeare. The lush sentimentalism of the novella is influenced by Goethe's *The Sorrows of Young Werther* (p. 142) and by Chateaubriand's *René* (p. 65).

TRANSLATION: By Paul Bernard Thomas with the assistance of Bayard Quincy Morgan, Ungar 2105, 95¢.

Khayyam, Omar, RUBAIYAT, 11th century; Edward FitzGerald version, 1859; 49 pages.

Epigrammatic, lyric poetry from Persia.

IMPORTANCE: Little poetry of the nineteenth century had such a large influence as FitzGerald's translation and rearrangement (often called a "poetic transfusion") of Khayyam's verse. Many of these quatrains (*rubâiyât*) have been often enough quoted to do them to death, yet they live so vividly as to have almost a proverbial quality. The first impact on a reader is always great. Though much anthologized, these verses are all too seldom *taught*.

AUTHOR: Khayyam, born in eleventh century Persia, died in 1123. His name means "tent maker." FitzGerald (1809–1883), an Englishman, translated other works also, but the *Rubâiyât* remains his most important achievement.

RESUME: Khayyam is in love with life and nature, filled with mystical yearning toward the Creator and saddened by the shortness of life. But Khayyam is also bitter toward God, who made man a sinful creature (compare Job) and gave him only what will pass away (compare Ecclesiastes). Khayyam selects the rose, whose fragile petals scatter quickly, to image the shortness of life and youth and picks wine to symbolize man's desperate search for both truth and happiness. Other motifs of Khayyam consist of the pious frauds that scholars and preachers are, of the pains and delights of human separations and reunions, and of the Persian gardens which symbolize man's attempt to perpetuate beauty. He picks out these themes in poetry which is among the world's loveliest:

The Worldly Hope men set their hearts upon
Turns ashes—or it prospers; and anon,
  Like Snow upon the Desert's dusty Face,
Lighting a little hour or two—is gone.

On the brief glory of even the great among us:

I sometimes think that never blows so red
The Rose as where some buried Caesar bled;
  That every hyacinth the Garden wears
Dropt in her Lap from some once lovely Head.

On the vanity of wisdom:

Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
  About it and about; but evermore
Came out by the same door where in I went.

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On the lack of the Creator's sympathy:

Oh, Thou, who didst with pitfall and with gin
Beset the road I was to wander in,
Thou wilt not with Predestined Evil round
Enmesh, and then impute my Fall to Sin!

COMPARATIVE: Herrick's and Donne's poetry with their strong *carpe rosam* themes, and Tagore for his mystical love of life and nature (p. 359). Job and Ecclesiastes have been suggested above. Many of the laments in the *Poems from the Greek Anthology* (p. 153) touch the theme of sadness and regret in the same way Khayyam does. A dramatic example of Khayyam's whole thesis could be Wilder's *Our Town*.

EDITION: *The Rubaiyat of Omar Khayyam*, Collier HS-10, 65¢; introduction by Jerome H. Buckley; variant third and fifth versions of FitzGerald's translation are included.

Kipling, Rudyard, KIM, 1901; 288 pages.

A British novel of India under colonial rule; an odyssey, a cloak-and-dagger thriller, and a travelogue, with a boy hero.

IMPORTANCE: One of the most enjoyable of adventure stories, often factual, often romanticized, a picture of colonialism and Victorianism and of the men and beliefs that maintained this system. Of interest because only now, in our generation, is the old tradition of colonialism disappearing.

AUTHOR: Kipling (1865–1936) was born in Bombay. He was educated in England but returned to India to spend many years there as a journalist. He was awarded the Nobel Prize in 1907. For over a generation now he has been under a literary eclipse. Other works include the pleasant *Stalky and Co.* and *Puck of Pook's Hill* and *Plain Tales from the Hills,* which like *Kim* is based on the Indian scene and particularly on British regimental life overseas. He was an expert balladeer and an interesting poet.

RESUME: Kim, burned black as a native, speaking the vernacular, dressing and living as a street urchin, and making his way by his wits in the picaresque manner, is in reality the son of an Irish soldier in a British regiment. He meets and befriends an old lama from Tibet who is on a religious pilgrimage to discover a lost river of purification. Kim, too, has his quest, according to a prophecy made by Kim's father at his death: that some day he will meet men who serve under the picture of a red bull on a green field, and the men will elevate Kim to his true place under the sun. The old lama and Kim set off together, with the boy as his *chela* (disciple). On their journeys they meet every religion and nationality of India in a fascinating pageant of colors and strange incidents (compare the Canterbury pilgrims). Kim does find his red bull one day on the green pennants of a British regiment. He is taken away from the lama and is educated dangerously for the Indian secret service by a strange, mysterious group of benefactors—Col. Creighton, Mahbub Ali the horse trader, Lurgan Smith the hypnotist, and Hurree Baba the half-caste. There follows a profusion of adventures in which murder and warfare against Britain are nipped in the bud by Kim's adroitness and daring. On the last and biggest adventure, Kim regains his lama and the lama finds his lost river.

COMPARATIVE: Compares with any novel of travel and adventure from Haggard's *King Solomon's Mines* (p. 159) to the Ian Fleming novels. As a story with a boy hero, *Kim* may be com-

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pared with Golding's *Lord of the Flies* (p. 151) and Stevenson's *Treasure Island*. *Kim* is an odyssey and thus may merit a side glance from a study of Homer (p. 174) or the *Aeneid* (p. 389), or from a study of Salinger's *The Catcher in the Rye* or Mark Twain's *Adventures of Huckleberry Finn*.

EDITION: Dell Laurel Edition 4500, 40¢. Without introduction or other aids.

Kleist, Heinrich von, MICHAEL KOHLHAAS, 1808; 96 pages.

A German novella laid in sixteenth century Germany, the time of the Holy Roman Empire.

IMPORTANCE: Kleist has been ignored in world literature until recently, when critics have begun to see in him the forerunner of Kafka and an influence on Thomas Mann.

AUTHOR: Kleist (1777–1811) was yet another literary man forced to a military career. He was a journalist on the Austro-French war front in 1809 and in Prague in the fighting against Napoleon. The defeat at Wagram sent Kleist back to Berlin to a life of poverty and despondency. He killed himself and his friend, Frau Henriette Vogel, in a death pact. His output includes tragedies such as *Penthesilea* and *The Prince of Homburg*, comedies such as the still popular *The Broken Jug*, and lyric verse.

RESUME: Kohlhaas is a horse trader who enters Saxony one stormy night and is made the victim of a whim of the Junker (a titled landowner) Wenzel von Tronka. The Junker insists that, since the trader has no pass to enter his minuscule principality, he must leave two black horses with him for security. While Kohlhaas is gone on his trading, the horses are abused, starved, and worked in the fields; the groom he left to watch over them is beaten and driven away. Kohlhaas asks redress for these wrongs. Unable to secure justice, he becomes a rebel chieftain who loots and burns castle and country in his efforts to find and punish the Junker. Eventually, Martin Luther persuades Kohlhaas to submit to justice. Justice once more proves to be a tricky lady: Kolhaas does win his case, and the black horses are produced, sleek and fattened; but the king also wins his case against Kohlhaas as a disturber of the peace, and the hero is beheaded.

Though the war Kohlhaas wages is barbaric, he emerges as a gentle character. Paradoxically, even his prosecutors do knightly and courteous deeds. The old ideas of chivalry are still alive. The picture of feudal Germany in the sixteenth century is a fascinating one. The story leaves one with the feeling of legend, or, as Thomas Mann writes in his preface, with "the archaic shudder of myth" as in Sophocles and Aeschylus. It is a tale woven of magic, emotion, and violence.

COMPARATIVE: Kohlhaas takes his place with Robin Hood as the victim of injustice. His heroic type is that of Pugachev in Pushkin's *The Captain's Daughter* (p. 287). His maddening pursuit of elusive justice compares with *Fontamara* by Silone

(p. 327). For more of the recreated atmosphere of the medieval, read Isak Dinesen's *Seven Gothic Tales* (p. 93).

TRANSLATION: By Martin Greenberg, *The Marquise of O— and Other Stories*, Signet CT-126, 75¢.

Koestler, Arthur, DARKNESS AT NOON (SONNENFINSTERNIS), 1940; 222 pages.

> Hungarian. A novel of the imprisonment and brainwashing of a party leader, following a political shake-up in a power state.

IMPORTANCE: We who have seen first Stalin and then Khrushchev suddenly and dramatically replaced must find this story compelling. It joins a distinguished company of prison literature and modern commentaries on police states.

AUTHOR: Koestler was born in Budapest in 1905 and is now a naturalized English citizen. He fled Hungary during the pogroms against the Jews (in his childhood), lived and studied in Vienna, went pioneering in the new state of Israel in 1926 but left there in dissatisfaction, and then traveled widely. He settled in Germany and had to flee Nazism. A visit to Russia gave him the material for this novel.

RESUME: What first emerges in this realistic novel is simply the story of the prison life of Rubashov, a prominent party leader in what is obviously Russia, now being liquidated for the good of the people. One is first repelled by the character of this conspirator who has himself sacrificed one friend and ally after another to maintain his place in the political war of nerves, the delicate checks and balances necessary to preserve one's life in the police state. Later, sympathy is built up for Rubashov as we see him, through meditation in his cell, evolving political principles similar in many respects to those of democracy. As the character of Rubashov develops through enforced thinking, so the entire undercover life of the prison reveals personality after personality in the adjoining cells—people we never see but learn to know. The prisoners spend their time tapping out messages in the manner of jungle drums.

The story moves slowly. There is much political philosophy. We reach moments of high action in the three interrogations; we have activity and personalities emerging in the flashbacks which Rubashov creates in his cell. The character of Gletkin the interrogator, representative of the new traditionless generation, both frightens and fascinates the reader. Rubashov is, of course, liquidated and accomplishes nothing except protest.

COMPARATIVE: Rubashov is made a public victim, in the manner of Eteocles and Polynices in Anouilh's *Antigone* (p. 20) or of Agamemnon in Sartre's *The Flies* (p. 309), in a general situation similar to that spelled out carefully in Dürrenmatt's *The Visit* (p. 106). That he accomplishes nothing except protest makes him like the hero of Malraux's *Man's Fate* (p. 234).

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Rubashov's gradual elevation of character by force of circumstance and introspection is reminiscent of Shakespeare's *King Lear.* A negative rather than a positive reaction to political imprisonment may be found in Sartre's "The Wall" (p. 313). General comments on the police state include Huxley's *Brave New World*, Orwell's *Nineteen Eighty-Four* (p. 273), and Andreyev's *The Seven That Were Hanged* (p. 16).

TRANSLATION: By Daphne Hardy, Signet CD-64, 50¢.

La Rochefoucauld, Duc Francois de, MAXIMS (REFLEXIONS OU SENTENCES ET MAXIMES MORALES),

1655–1678; 84 pages.

French. A collection of pithy comment on life, morals, and society.

IMPORTANCE: La Rochefoucauld is given credit for refining French language and forming French tastes toward conciseness and logic. His publication belongs to wisdom literature and takes its place among such varied collections as the Biblical Proverbs and Ecclesiastes, through Voltaire's *Philosophical Dictionary,* Ambrose Bierce's *The Devil's Dictionary,* Pascal's *Pensées,* and Franklin's *Poor Richard's Almanack.*

AUTHOR: La Rochefoucauld (1613–1680) had the misfortune to intrigue against Richelieu, to join the Fronde, and to assist at the siege of Paris. Thus disgraced and ruined financially at forty, he retired in exile to the country and began writing his memoirs. When at last he returned to Paris, he joined the glittering salons of Mme. de Sablé, the Countess de la Fayette, and others, and contributed and refined there his wit and learning.

RESUME: La Rochefoucauld should be allowed to speak for himself in the two voices he favors, the cynical and the moral.

The cynical:

19. We all have strength enough to endure the troubles of others.

73. You can find women who have never had a love affair, but seldom women who have had only one.

133. The only good copies are those which show up the absurdity of bad originals.

269. Few men are sufficiently discerning to appreciate all the evil they do.

273: Some people are thought well of in society whose only good points are the vices useful in social life.

The moral:

114. We cannot get over being deceived by our enemies and betrayed by our friends, yet we are often content to be so treated by ourselves.

122. When we resist our passions it is more on acount of their weaknesses than of our strength.

168. Hope may be a lying jade, but she does at any rate lead us to the end of our lives along a pleasant path.*

The cynical and the moral voices often join in chorus.

COMPARATIVE: The "cynical" La Rochefoucauld belongs to Voltaire (p. 393), to Shaw (p. 321), to Oscar Wilde, to Bierce, to Sheridan's social comedies such as *The School for Scandal*, to Ecclesiastes—and to many other comparatives.

The "moral" La Rochefoucauld belongs to Pascal, the Biblical Proverbs, and to *Poor Richard's Almanack*, among many others.

One cannot teach an understanding of wit, but so much of La Rochefoucauld appeals to good sense as well as to wit that a few rewarding sessions might be devoted to the *Maxims* in any literature class. As students generally respond to attempts at *haiku* (see p. 161), so they enjoy trying their hands at creating maxims such as these.

See also *Poems from the Greek Anthology* and Montaigne's *Essays* (p. 263) for some wisdom of a similar vein.

TRANSLATION: By L. W. Tancock, Penguin L-95, 85¢; includes good introduction and author's verbal self-portrait. A lesser edition is available in International Pocket Library, 50¢.

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*From LA ROCHEFOUCAULD: MAXIMS, translated by L. W. Tancock, published by Penguin Books Ltd, Harmondsworth, Middlesex, England, and used by permission of Penguin Books.

LaFarge, Oliver, LAUGHING BOY, 1929; 302 pages.

American. A novel about a half-Americanized Navajo woman, Slim Girl, who marries Laughing Boy and with his help tries vainly to find her way back to her own people. A tragedy of racial adjustments.

IMPORTANCE: For its true picture of Navajo life, this novel has a solid reputation with anthropologists. It speaks for a voiceless culture, though LaFarge writes that "this story is meant neither to instruct nor to prove a point, but to amuse."

AUTHOR: LaFarge (1901–1963) was born in New York of the lineage of Benjamin Franklin and Commodore Perry. He became a respected anthropologist working among the Hopis. Other novels he wrote are *Long Pennant*, *Sparks Fly Upward*, and *The Enemy Gods*.

RESUME: Laughing Boy goes to the dances at Tsé Lani to race his horse and to gamble. There Slim Girl forces him to dance with her. Red Man feels that he has prior claim to her, but Slim Girl and Laughing Boy fall in love, and though Laughing Boy has gambled away all that he owns and Slim Girl has no relatives he might ask of for her, they leave together; Slim Girl provides the horses, the money, and the food. Laughing Boy's uncle has refused to approve of marriage for these two because he has heard ugly talk of how she lived and acted down by the railroad. She takes Laughing Boy to her cabin, and they are married by a drunken Americanized Navajo singer. It is Slim Girl's intention to possess Laughing Boy completely so that he might lead her back to her own people, for she was taken away and educated in the Jesuit schools. Their life together is beautiful. He teaches her the old ways, and she teaches him the good things of the American way. But unknown to Laughing Boy she continues seeing a white man so that she may accumulate money and make their marriage rich.

Slim Girl and Laughing Boy are almost outcasts among their own people, though once they do make a visit to his native region.

One day as Laughing Boy is searching for a runaway pony, he stumbles on the cabin where Slim Girl and the white man are together. He shoots the white man with his bow and sends one arrow into Slim Girl's arm. He plans to leave her, but, when she comes to the cabin, he removes the arrow, cares for her, and allows her to give the apology for her life. Accepting the tragedy and the sorrow of her upbringing, Laughing Boy reconciles himself to her. They leave for Navajo country. On the way, Red Man shoots at Laughing Boy but kills Slim Girl instead. She dies with happiness because her husband has shown her the way back, the "New Trail of Beauty" that is a good life.

It is impossible to convey here the beauty of this novel and its honesty, particularly the honesty that may prevail between two people.

COMPARATIVE: Steinbeck's *The Pearl* (p. 343) also pits a primitive people against a stronger civilization and offers further comparisons. These Navajos live in harmony with nature, and their only enemy is an opposing way of life; opposite to this viewpoint is Ciro Algría's *The Golden Serpent* (p. 12), where nature is dominated by a natural enemy, the river; and yet these two novels have much in common. Both deal with primitive peoples explained in terms of their own sophistications.

EDITION: SenEd 34, Sentry Edition, $1.95.

Lagerkvist, Pär, THE DWARF (DVARGEN), 1945; 228 pages.

Swedish. Renaissance life in Italian court and battlefield, seen through the eyes of a bitter, critical dwarf.

IMPORTANCE: One of the works that won Lagerkvist membership in the Swedish Academy and the Nobel Prize in 1951. A realistic picture of this historical period is given, even to a counterpart of Leonardo da Vinci.

AUTHOR: Lagerkvist (1891-), poet, novelist, and dramatist, was influenced strongly by Strindberg and couples this stylistic and attitudinal trend with autobiographical tendencies. A long stay in Paris aroused his enthusiasm for avant-garde literature. Another novel by Lagerkvist that has been well received in this country is *Barabbas*.

RESUME: "I am twenty-six inches tall ...," the tale begins. "And filled with hatred," might have been added. The raconteur's contempt for humanity is lessened only at times in his observations of prince and consort, of war, and of princesses and their lovers. While he tells these stories, he is also betraying himself: his position of power in the court and his knowledge of intrigue, his participation in the war between two minuscule principalities, how he aids his Prince in poisoning the rival ruler after an unsuccessful war, and his decline from favor, his torture, and his imprisonment. Another fact that seems to emerge through this tale is that the dwarf, vicious and evil as he is, is only the alter ego of his Prince; each person he tells about owns a part of his destructive character. Only Maestro Bernardo, who is a philosopher, a fresco artist commissioned to decorate the chapel, and a mighty designer of war machines, fills the dwarf with fear and a strange sort of reverence, for he is one person outside the errors of mankind.

The pictures of war, state feasts, punishments, and a plague-ridden city under siege are fascinating and grim, as they must have really been. The dirt and superstition are counter-motifs against the rich exterior display of Renaissance Europe. Another counter-motif is in the idyllic love story of Fiametta and Giovanni, star-crossed lovers, and in that of the Princess Teodora and Don Riccardo, both of which end in death.

COMPARATIVE: The intrigues are like those of Rojas' *Celestina* (p. 301). The picture of the pest reminds one of that in Camus' *The Plague* (p. 53), Manzoni's *I Promessi sposi* (p. 241), and of the opening description and narration of Boccaccio's *The Decameron* (p. 44). The minor tale of Fiametta and Giovanni is of course reminiscent of *Romeo and Juliet* (also see Keller, p. 208). And for a teaching contrast (Renaissance conditions as they were and as they now appear), compare with the romantic artificiality of *Lays of Courtly Love* of Marie de France (p. 243). The dwarf is reminiscent of Quasimodo in Hugo's *Notre Dame de Paris* or of those amusing deformities used by Velasquez and others as foils for the beauty of their painted royalty.

TRANSLATION: By Alexandra Dick, Hill and Wang, $1.25. A handsome paperbound edition.

Lampedusa, Giuseppe Tomasi di, THE LEOPARD (IL GATTOPARDO), 1958; 285 pages.

Italian. A historical novel that follows the decline of a family beginning with Garibaldi's efforts in 1860 to turn Italy into a nation and ending around 1910.

IMPORTANCE: Though some critics think that the historical novel may be dying, this novel of Lampedusa's shows that the genre has within it much yet to offer. It is different from historical novels that preceded it—swift, compressed, personable, and almost untroubled by the history it concerns (the very way that history *is* lived).

AUTHOR: Giuseppe Tomasi (1896-1957) was Duke of Palma and Prince of Lampedusa in Sicily. He was born at Palermo. This novel was published after his death.

RESUME: There is little story. We meet the last generation of feudalism in the family of Prince Fabrizio of Sicily, know the members of the family one by one, and see them unknowingly meet the dawn of a new order as the Prince's nephew, Tancredi, goes out to join the forces of Garibaldi under his strange new banner. The novel keeps its attention on the members of the Prince's family (who are laid upon the table in the manner of Proust, but with swifter characterizations) and on the Prince himself, a man of lusty appetites typical of the old landed aristocracy, but a man enlightened, curious, and sensitive, making his "royal" processionals from estate to estate with a foreboding that what he is doing may be done for the last time in his lifetime or in the lifetime of history. An archetypal significance is thus added to almost every event in the Fabrizio household. The Prince grows old and dies. The new order establishes itself both tentatively and alarmingly. The siblings and descendants hold on to pieces of the old aristocracy—a private chapel, for example—but see them weakening and disappearing one by one. At the last, the stuffed remains of old Bendicò, the Prince's favorite hound, are thrown from the upper storey of the family castle and disappear into dust.

COMPARATIVE: The theme of the passing of the old order: Chekhov's *The Cherry Orchard* (p. 69), Turgenev's *Fathers and Sons* (p. 369), Mann's *Buddenbrooks* (p. 236) and *Tonio Kröger* (p. 239), Galsworthy's *The Forsyte Saga*, and Sholokhov's *And Quiet Flows the Don* (p. 325), among many others.

The theme of the rising of a nation—not a people: *Song of Roland* (p. 333), *Poem of the Cid* (p. 285), and Shaw's *Saint Joan* (p. 323).

The patriarchal family is seen from inside in this novel; for a look at it from outside, see Lagerkvist's *The Dwarf* (p. 221), Corrado Alvaro's *Revolt in Aspromonte* (p. 14), or Mazo de la Roche's fine series about a Canadian farm dynasty, beginning with *Jalna*.

The prince's love for life: Benvenuto Cellini's *Autobiography* and Kazantzakis' *Zorba the Greek* (p. 206).

The general tone of the novel reminds one of Stendhal; for its cool reporting and slighter but tighter development of scenes and characters, it is similar but modernized.

Motif comparison: Benedicò the stuffed hound is thrown out just as Félicité's stuffed parrot is finally discarded in Flaubert's *A Simple Heart* (p. 118). These two stories have numerous points of contact in material and method.

General background, Sicily: see Verga, p. 385–388.

Chronological method: that of Malraux (p. 234), with pin-points of time. Note also charming chapter glosses in the old-fashioned manner.

Individual comparison: Chapter 7 of *The Leopard*, "Death of a Prince," and Galsworthy's interlude, "Indian Summer of a Forsyte," from *The Forsyte Saga*.

Character of the enlightened Prince: that of the King in Margaret Landon's novel, *Anna and the King of Siam*.

TRANSLATION: By Archibald Colqhuhoun, faultless, in Signet T-1960, 75¢.

LAZARILLO DE TORMES, 1554; 66 pages.

Spanish picaresque tale, ancestor to the novel.

IMPORTANCE: One of the many candidates for the honor of being the "first novel." This delightful work about the *picaro* sires at least partially Cervantes' *Don Quixote* (p. 61), Fielding's *Tom Jones*, and works with similar characters in other genres. *Lazarillo de Tormes* is engaging in its light approach but is filled with sharp portraits of life in this time and of the slow decay taking place in Spain.

AUTHOR: Unknown, but probably Juan de Ortega or Diego de Mendoza. The author concealed his identity because his was a dangerous book, exposing as it does the foibles of nobility and churchmen; for the Inquisition was just around any corner.

RESUME: Lazaro as a young boy is given to a blind beggar by his widowed mother who can no longer care for him. This beggar is an unscrupulous trickster; he beats and starves poor Lazaro, but he opens his eyes to the difficulties of life and teaches him that only the shrewd person can make his way. In fact, Lazaro becomes so smart in the ways of the world that he throws over the old beggar. Life is no more easy, however, under his new master, a churchman who is so stingy that even crusts of bread are kept under lock and key. Lazaro cheats, steals, and lies to keep himself alive until his duplicity is discovered by the churchman. The next master Lazaro picks is a proud and richly dressed nobleman. Only when this new master wolfishly bolts the food that Lazaro has begged does the *picaro* learn that his master is hiding starvation behind a facade of pride and blood, wholly symptomatic of Spain's condition. Lazaro, growing ever more skilled in the deceit of the world, next works for a peddler of bulls (indulgences for forgiveness of sins, sold to the poor and ignorant). Eventually, Lazaro becomes a constable ("For nowadays nobody prospers except those who work for the government"—a wonderfully modern note!), marries a wife whom he shares with the Archpriest, and settles down in the lap of luxury, winking his eyes at the little pecadilloes necessary to success.

COMPARATIVE: Impossible to name all the analogues, but Apuleius' *The Golden Ass* is a worthy predecessor. Almost as successful, though longer, more deliberate, and more self-consciously artistic, is LeSage's *Gil Blas* (p. 229). We have already mentioned *Don Quixote*, in which Sancho Panza is a *picaro*, and *Tom Jones*. The genre of the picaresque novel is still alive: Schulberg's racy and unplaceasant *What Makes Sammy Run?*, John Braine's *Room at the Top*, and Hervey Allen's

Anthony Adverse are modern versions. The *pícaro* becomes somewhat glorified and prettied-up in romantic literature, such as Dumas' *The Three Musketeers* (p. 104) and Rostand's *Cyrano de Bergerac*, with soldiers of fortune substituting for the lower class knave. A comparison to Figaro in *The Barber of Seville* (p. 34) is worthwhile, for such picaresque characters as he brought about the European revolutions of the eighteenth and nineteenth centuries. See also Güiraldes' *Don Segundo Sombra* (p. 157) and Hauptmann's *The Beaver Coat* (p. 163).

TRANSLATION: By Gerald Markley, Liberal Arts Press, 50¢. Clear, rapid, well footnoted.

Lermontov, Mikhail Yurevich, A HERO OF OUR TIME (GEROJ NASEGO VREMENI), 1840; 179 pages.

Russian. A heroic prose cycle of five episodes in the life of a young, disillusioned, unscrupulous gallant.

IMPORTANCE: In the title Lermontov states that he is examining the diseases of the times, the post-Napoleonic era, the age of Byronism, romanticism, and Wertherian romantic despair (see *The Sorrows of Young Werther*, p. 142). His disinvolved, twisted but honest hero establishes a prototype for many heroes of our day, including Fleming's James Bond.

AUTHOR: Lermontov (1814-1841), orphaned at three and raised by a grandmother, began precociously writing poetry. One youthful poem, a defense of Pushkin, earned him the Tsar's displeasure and exile to the Caucasus. Here he enjoyed many of the adventures he gives the hero of this novel. While in military service, he quarreled with a friend and fought a duel to the death—his own.

RESUME: Lermontov's beginning, of "travel notes, not a story," moves into the life of Pechorin as the raconteur travels in the Caucasus and meets Maxim, an old military man who tells the first episode, "Bela." Bela is a woman whom Pechorin causes to be stolen and brought to him, earning the enmity of a wild tribesman, Kazbich, who in revenge murders Bela's father and finally kills the girl herself. In the following episode, Maxim and the raconteur meet Pechorin, who callously ignores his old military friend. The three succeeding episodes are abstracted from Pechorin's diary. In "Taman," Pechorin, involved with a girl and a crew of smugglers, narrowly escapes drowning and enjoys the Byronic adventure and the satisfaction of another love affair. In "Princess Mary," Pechorin sets out cold-bloodedly to "destroy a friend's sweet illusion"—he encourages Grushnitski's love for the princess and then, because he has "that insatiable hunger that will devour everything that crosses its path," himself courts the princess, even though he is cynically enjoying the resumption of an old love affair with another woman. Caught leaving the hotel after a nighttime rendezvous, Pechorin is challenged to a duel by Grushnitski and calmly kills his friend. In this episode Pechorin explains himself as dogged by fate which leads him into "the climax of other people's dramas." In the last incident, "The Fatalist," Pechorin once again assists with cool detachment in the challenge to fate and death of a young Serbian officer, Vulich.

COMPARATIVE: Pechorin has an existentialist separateness from all that happens to or because of him that is much like

Meursault's in *The Stranger* (p. 55). In the compulsive pursuit of happiness at all costs he resembles the hero of Pushkin's *The Queen of Spades* (p. 291) or of Maupassant's *Bel-Ami* (p. 251) and is afflicted with Don Juanism (Molière's comedy, p. 257). Already mentioned is the James Bond affinity. A similar hero for which Pechorin may be the prototype is Vronsky in Tolstoi's *Anna Karenina* (p. 364). The episodic treatment of events in this novel is in the manner of the ballad cycle or of some epics, as *Poem of the Cid* (p. 285).

TRANSLATION: By Phillip Longworth, Signet CT-227, 75¢.

LeSage, Alain René, GIL BLAS, 1715–1735; 351 pages, an abridgement.

> **A picaresque novel laid in Spain but written by a Frenchman who employs the racy, caustic wit and satire of the age of Voltaire.**

IMPORTANCE: Written 150 years or so after *Lazarillo de Tormes* (p. 225), this novel is similar in its hero and episodes but is more self-conscious—it is a comedy of manners among a wide range of social classes, the plot is episodic but maintains a continuous narrative thread as the same characters reappear, and the caricature seems always to be done with the effect in mind. Ever since Tobias Smollett translated it in 1748, the novel has been one of the most widely read. It popularized the "unheroic hero" that came to dominate fiction: *Moll Flanders, The Threepenny Opera* (p. 46), *Tom Jones*, and so on.

AUTHOR: Born poor, LeSage (1668–1747) lived in Paris, had no taste for the philosophical or metaphysical literary life of his times, interested himself in morals and manners, and was one of the first men of letters to make a living from letters alone. His *Turcaret* is perhaps the finest comedy in French literature.

RESUME: Young Gil Blas is set swiftly on his way to the University of Salamanca. Being youthful and gullible, he is tricked into selling his mule for next to nothing. Again enroute, he is captured by bandits and imprisoned in their cavern. Eventually he escapes and delivers to freedom Donna Mencia; the rich lady reequips Gil for his continued journey. However, again he loses to knaves all he owns. To recoup his fortunes, he enters the services of a medical quack, Dr. Sangrado, and learns to murder scientifically and profitably. Once this situation gets too hot for him, he takes a powder, meets a traveling actor, and tastes stage life for himself. Next he becomes the servant and critic of the Archbishop of Granada; but when Gil honestly tells him that his sermons are bad, the Archbishop quickly dismisses him. His next opportunity is as man-of-affairs for the Prime Minister. Gil does well selling political and personal favors, but when his duties finally lead him to pimping for the crown prince, he is arrested and jailed. On his release, Gil is exiled from Spain proper, but an old friend, Don Alfonso, rewards a former brave deed of Gil's by giving him an estate. He marries and settles down but loses his wife in childbirth. In yet one more try at high adventure and quick prosperity, Gil once more meets only trouble, this time definitely retires, and marries again with plans for a settled old age and a large family.

The hundreds of episodes cannot be condensed. In addition to Gil's story, there are dozens of short autobiographies which his fellow adventurers recount to him as they jog along the hot roads of Spain, all of them delightful. Even in this abridgement, *Gil Blas* may be too long for the cursive reader, but some chapters well worth the time are Book I, Chapters 1–12, Gil's imprisonment and rescue of Donna Mencia; Book II, Chapters 1 and 2, the parsimonious parson whom Gil serves, and 3–5, Gil's adventures with Doctor Sangrado.

COMPARATIVE: Characters in *Gil Blas* find their mates in hundreds of the world's novels—it is hopeless to list them. Easier is a study of the picaresque itself, as Apuleius' *The Golden Ass*, *Lazarillo de Tormes* (p. 225), *The Barber of Seville* (p. 34), *The Three Musketeers* (p. 104), *The Threepenny Opera* (p. 46), *Tom Jones*, *Moll Flanders*, *Confessions of Felix Krull, Confidence Man* (p. 237), Schulberg's *What Makes Sammy Run?*, *Adventures of Huckleberry Finn*, and Salinger's *The Catcher in the Rye*. Gil continues the prototype of the "unheroic hero," like Sancho Panza of *Don Quixote* (p. 61) in Western literature, and reaches possible comparisons in characters by Courteline (p. 91) and Beckett (p. 38), the little men trapped by the grandiose and unconquerable situation.

TRANSLATION: As mentioned, by Smollett, Premier World Classics T-157, 75¢; abridged by Bergen Evans.

Maeterlinck, Maurice, THE INTRUDER (L'INTRUSE), 1890; 21 pages.

Belgian. One-act symbolist tragedy.

IMPORTANCE: Maeterlinck occupies an importance in symbolism far beyond his merits as a dramatist. But this intense, highly keyed tragedy, with its obviously symbolic people, sounds, and situations, helps prepare for expressionistic drama (Brecht, Ionesco, Anouilh, and others). European theatre was never quite the same after him (for he was popular in his time), and he needs reexamination.

AUTHOR: Maeterlinck (1862–1949), a Belgian, was both a nature writer, author of *The Life of the Bee* (1901) and similar works, and a dramatist. His sharp curiosity about life led him to translate *Macbeth* into French and to write an opera libretto, *Pelléas and Mélisande*, and numerous marionette plays.

RESUME: Grandfather, father, uncle, and three daughters are waiting out the illness after childbirth of the grandfather's favorite daughter (a character who never comes on stage, a characteristic presence-in-absence of modern literature after Rimbaud and Mallarmé). Sounds appear palpably on stage to suggest the occult and sinister: a wind rises, a door creaks, someone is whetting a scythe at the corner of the house, someone is mowing the grass at midnight, footsteps come up the cellar stairs. Meanwhile, amidst ordinary conversation which now and then touches on the absent sick one, the oil lamp suddenly dims. The old grandfather, blind, swears that he sees someone else sitting among the group of his relatives gathered about the table. His descendants assure him that he is imagining things. At last the grandfather hears (sees) all the preparations for death which have been suggested. Death itself comes. The descendants rush offstage to the death chamber. He is left on stage, "alone . . . alone."

Though all this mysterious stagecraft may appear false to the reader, it is effective as theatre.

COMPARATIVE: In the motif of waiting and suspense, this play compares to Strindberg's *The Ghost Sonata* and to Poe's "The Masque of the Red Death." The blind grandfather, who can "see" more sharply than his grandchildren, is a sort of blinded Oedipus, who "sees" the truth (p. 339). Similar use of symbols may be found in García Lorca's *Blood Wedding* (p. 124); another highly symbolic treatment of drama is in Ibsen's *The Master Builder* (p. 188).

TRANSLATION: By John Heard, in *Five Modern Plays;* includes plays by Eugene O'Neill, Richard Hughes, Arthur Schnitzler, and Lord Dunsany, in International Pocket Library, 50¢. The Schnitzler play is light European comedy which dismisses love with a shrug but is amusing teaching material.

Malory, Sir Thomas, LE MORTE D'ARTHUR, 1485; 507 pages.

British. Important collection and retelling of the Arthurian cycle of medieval legend.

IMPORTANCE: One of the principal sources for the reworking of these characters, themes, and stories in European literature and the arts.

AUTHOR: Malory (1400–1471), though a respectable courtier until shortly after 1445 when he served in Parliament, later fell into loose ways, as many nobles of the time took the law into their own hands, and he was jailed for assault, extortion, rape, and cattle raiding. He spent the last twenty years of his life in prison and there wrote this collection.

RESUME: It is impossible to condense the many knightly adventures that Malory tells in this prose epic. This is a volume to be dipped into by the student to savor Malory's swift if unadorned style and his lack of attention to motivations and to the development of characters. A manageable selection (and editing) from Malory is Eugene Vinaver's *Arthur and His Knights* (Riverside Edition B-8, 161 pages, 95¢); this is the essential Malory, and Vinaver is the Oxford scholar who managed the definitive edition in three volumes (1947).

The Arthurian cycle may be as important to literature as were the fall of Troy in classical literature and the birth and resurrection of Christ in Western literature. Malory should be considered in a well-rounded literature program.

COMPARATIVE: In other entries we note developments from his materials, which were themselves not original: *The Romance of Tristan and Iseult* (p. 40), T. H. White's *The Sword in the Stone* (p. 403), Mark Twain's *A Connecticut Yankee at King Arthur's Court* (p. 375), *Sir Gawain and the Green Knight* (p. 331), and Eschenbach's *Parzifal*. We can add to this Tennyson's *Idylls of the King*, ballad collections, and an endless list from British and continental literature and music.

TRANSLATION: By Keith Baines, in Mentor MQ-415, 95¢.

Malraux, André, MAN'S FATE (LA CONDITION HUMAINE), **1933; 360 pages.**

French. A novel about "the brotherhood of death," laid in China during the Kuomintang Revolutions, 1925–1927.

IMPORTANCE: An important novel that begins chillingly on a primitive plane but swiftly becomes fare for only the percipient reader. "La condition humaine" refers to Pascal's famous image of each man linked with his dying brother. This novel is or may be the most definitive statement made about war or the individual's duty to his fellow man—at least since the story of Cain and Abel. This novel won the Goncourt Prize in 1933.

AUTHOR: Malraux, born in Paris in 1901, was a student of Oriental art and languages. He did archeological work in Indochina and China and was involved in the Kuomintang revolution. This experience contributes to his background for this novel, *The Royal Way*, *The Conquerors*, and others. He is also author of the important study of art, *The Voices of Silence*.

RESUME: No reader may escape being seized by the picture of Ch'en that opens this tale, as he bends over a man in Shanghai, about to stab him. This is the story of Ch'en, a revolutionary who decides to make terrorism his religion, and who dies finally as a human bomb underneath Chiang Kai-shek's car. It is also the story of Kyo Gisors, half French, half Japanese, and his wife May, a doctor, and his father, Old Gisors, who believes "that the essence of man is anguish . . . but that opium frees you from it"; and how May and Kyo reach their final understanding. It is also the tragedy of Hemmelrich, a German phonograph merchant, and his Oriental wife and sick son. Other people drift in and out of this novel—Ferral of the French Chamber of Commerce, Clappique the smuggler, among many others—but the character that emerges finally as the hero is Katov the Russian, organizer of the Shanghai insurrection, who knows blood brotherhood, and, at the point of death in which he is to be thrown alive into the furnace of a locomotive, gives his cyanide capsule to a total stranger.

The novel is constructed around divisions of time instead of chapters and covers, sometimes swiftly, sometimes hour by hour, the period from March 21 through April 12. It is generally proletarian in its sympathies. If it is not for anyone except the most advanced students, it is at least something teachers should read. Malraux's world is peopled with complex personages, each one of whose human appeal comes through with rare individuality.

COMPARATIVE: Another treatment of the human condition, under different circumstances, is in Maugham's *Of Human Bondage* (p. 247). Other comparisons may be found in John Dos Passos' *Three Soldiers* and in Remarque's *All Quiet on the Western Front* (p. 295) and similar works noted there. The revelatory kiss of love at the story climax: *The Legend of St. Julian Hospitator* (p. 114) in Flaubert's *Trois Contes*, Hesse's *Siddhartha* (p. 167), and Dostoevsky's "The Legend of the Grand Inquisitor" (p. 98)—these find their equal in Katov's renunciation for brotherly love. Like Rubashov in Koestler's *Darkness at Noon* (p. 215), Katov dies having accomplished nothing except self-realization.

TRANSLATION: By Haakon M. Chevalier, Modern Library College Edition T-75, $1.35.

Mann, Thomas, BUDDENBROOKS, 1901; 595 pages.

German novel about the decline of a merchant dynasty in nineteenth century Lübeck.

IMPORTANCE: This novel demonstrates Mann's examination of the artist in society, particularly the rot that art can induce in a solid, prosperous, bourgeois family.

AUTHOR: Mann (1875–1955) was born in Lübeck, into a family of first citizens. But the fact that his mother was an exotic half-Creole may have suggested to Mann the theme of this novel. Mann was awarded the Nobel Prize in 1929 following the publication of *The Magic Mountain*. He left Germany for Switzerland; in 1939 he established himself as a literary lion in the United States.

RESUME: In four generations, the Buddenbrooks family and mercantile firm decline into bankruptcy. The first sign of decay is in the delightful person of Toni, daughter of Konsul Johann Buddenbrooks, who wishes to rebel against the arranged marriages that have maintained the family; but she is overborne by tradition, marries Herr Gründig at her father's insistence, and has to suffer through her new husband's bankruptcy and the divorce which follows it. Toni's brother, the serious Thomas, takes over the business firm in its subsequent decline. He makes a bad if happy marriage with Gerda, a famous Dutch violinist. A son Hanno is born to this union, but poor Hanno dies young, having enriched the spent Buddenbrooks family with what it needed the least—music.

COMPARATIVE: *Tonio Kröger* (p. 239) follows this novel by two years and imagines a living Hanno come back to see his backgrounds. Galsworthy's *The Forsyte Saga* offers Irene in place of Gerda as the disruptive force of beauty that destroys a family. Other families in decline are seen variously in Balzac's *Père Goriot* (p. 32) and Alvaro's *Revolt in Aspromonte* (p. 14); the number of these examples could be endless even into contemporary literature—note the decline of the Sartoris family in Faulkner's novels, for instance. The maturing of the artist is also the subject of Joyce's *Portrait of the Artist as a Young Man* (p. 200).

TRANSLATION: By H. T. Lowe-Porter, Vintage V-180, $1.85.

Mann, Thomas, CONFESSIONS OF FELIX KRULL, CONFIDENCE MAN (BEKENTNISSE DES HOCHSTAPLERS FELIX KRULL: DER MEMORIEN ERSTER TEIL), 1954; 314 pages.

German. An incomplete *Bildungsroman* of a handsome, clever rogue who sees the world as his oyster and his entertainment.

IMPORTANCE: Perhaps the best picaresque novel of our time, as far as Mann went with it before his death. It is still complete enough. Mann has a deft touch in gently satirizing society and its morals.

AUTHOR: See *Buddenbrooks*, p. 236.

RESUME: Felix Krull is introduced as a weird child prodigy in the gentle arts of dissimulation, in the rather weird household of father, mother, and sister, a champagne-making family that is slowly going bankrupt in its love for fine living and ostentation. When the crash comes and Felix's father kills himself, Felix is left on his own, tricks his way past an army physical exam, and goes to Paris. There he works as an elevator boy and head waiter in the elegant Hotel Saint James and Albany and learns intimately the weaknesses of the idle rich. With money from the theft of jewels in the customs shed between Germany and France, Felix sets himself up in an after-hours apartment, so that he lives both as a menial and as a handsome young aristocrat. He meets the authoress, Diane Philibert, whose jewels he has stolen; Diane has an affair with Felix and encourages him to steal from her again. Later, Krull arouses a one-sided passion in a young English heiress.

He meets Loulou, a profligate playboy from Luxembourg nobility who is having an affair with Zaza from the chorus. Loulou's parents put pressure on him to break his alliance. Loulou and Felix make an agreement: that Felix will take Loulou's place on a world tour, while Loulou is left free to continue life with Zaza. The rest of the novel centers on Felix's delightful adventures in Portugal on the first leg of his voyage and the difficult conquest of Zouzou in Lisbon with which the story ends.

Mann writes tongue in cheek, and his hero is the most engaging scamp you ever wished to avoid.

COMPARATIVE: *Lazarillo de Tormes* (p. 225) and *Gil Blas* (p. 229). Less worthy, but interesting, modern, and available, Hervey Allen's *Anthony Adverse* (Bantam N-2113), the darling novel of the thirties. Other pictures of the *demimonde* are in

Colette's *Gigi* (p. 83), in Maugham's *Of Human Bondage* (p. 247), and in the story of another young man on the make—not nearly so engaging as Felix—Maupassant's hero in *Bel-Ami* (p. 251).

TRANSLATION: By Denver Lindley, Signet D-1411, 50¢.

Mann, Thomas, TONIO KROGER, 1903; 58 pages.

German novella of the artist in conflict with bourgeois society.

IMPORTANCE: **A postscript to *Buddenbrooks* (p. 236) written two years later but complete in itself as a masterpiece of the short novel genre.**

AUTHOR: **See *Buddenbrooks*, p. 236.**

RESUME: **Tonio Kröger as an accomplished literary artist makes a return pilgrimage to the northern countries of his youth. In his home town he pays a sentimental visit to the former mercantile house of his family, once a prominent trading house whose softening and decay we read about in *Buddenbrooks*, now symbolically a public library just as Tonio is a public literary figure. Going to Denmark, Tonio sees a couple who remind him of what he once was—in the figure of a girl who reminds him of Ingeborg with whom he was in love, and of Hans Hansen, whom he admired. Seeing them he relives speciously the one warm occurrence in his lifetime which was not sacrificed to the demands of art and artistic success.**

Mann has a great deal to say in this story about the place of the artist in the world and of the compulsions upon him. Tonio is self-conscious, irritating, and patronizing in his attitude of the creative man toward commonplace people but allows some shoulder-shrugging pain to steal in with his acknowledgement of what he has been forced to deny himself. The novella is thus a quiet battleground for these two conflicting passions in Tonio's life; and the work becomes poignant and autumnally sad. A sharp blend of romantic nostalgia and realism.

COMPARATIVE: **In regard to the last point, *Madame Bovary* (though much more dramatic) evidences something of the same blending. Another German example of the returning home theme is in Hermann Hesse's *Youth, Beautiful Youth* (p. 171). For a comparison of the theme of the artist confronting his origins, see Chekhov's *The Sea Gull* and Maugham's *Of Human Bondage* (p. 247). The theme of a man in old age beginning to understand events of his youth is used in Conrad's *Youth* (p. 87), in Hesse's *Youth, Beautiful Youth* (p. 171), and in Sherwood Anderson's "Death in the Snow."**

TRANSLATION: **By H. T. Lowe-Porter in *Death in Venice and Seven Other Stories by Thomas Mann*, Vintage V-3, $1.45. A superb collection that includes "Disorder and Early Sorrow" and "The Blood of the Walsungs" (that tells cleverly of an incestuous situation in a well-made plot), as well as the chal-**

lenging and controversial *Death in Venice*. "Mario and the Magician" is an important, fascinating study of Italy in the hypnotic grip of Mussolini, hence all dictatorship and all mankind. *Tristan* is a sharp caricature of a pathetic old Prufrock in a nursing home who falls in love (a travesty of *The Romance of Tristan and Iseult*, p. 40, and Wagner's operatic *Tristan and Isolde*). "Felix Krull," a short story, moves rapidly and might be used as a development study to the longer work, *Confessions of Felix Krull, Confidence Man* (p. 237), which Mann left incomplete at his death.

Manzoni, Alessandro, I PROMESSI SPOSI (THE BETROTHED), 1827; 400 pages.

Italian historical novel of Milan in the seventeenth century.

IMPORTANCE: Bergen Evans in his introduction calls this "'*the* great Italian novel as *Don Quixote* is the great Spanish novel." It is relatively unknown in Western literature (Evans states that it was not translated into English until 1951), perhaps because of the intricate interplay of the action and Roman ecclesiasticism. The attention here is on historic time-spirit and completely rounded and understandable characters, rather than on pastiche characters revolving around mere historical name-dropping.

AUTHOR: Manzoni (1785–1873) was of Italian nobility. After his education he spent some time in Paris absorbing the *ideologue* influence of Voltaire. After his marriage, however, he returned to fervent Catholicism and to the management of his farm in Lombardy; he began the offbeat writing of poetry and fiction which earned him the censure of the classicists but the defence of Goethe. He made early gestures of agrarian equality toward his peasants, as Tolstoi did.

RESUME: In the 1620's, when Europe is bleeding from the Thirty Years' War, two simple peasants, Renzo and Lucia, are refused marriage by the cowardly priest Don Abbondio because the latter is threatened by the noble Don Rodrigo. Rodrigo wishes Lucia for himself. A stout friar, Fra Cristoforo, dares the wrath of church and state to rescue the two lovers; Lucia is placed in the protection of a convent; Renzo makes a perilous journey through war-torn Italy to a monastery in Milan. He becomes involved in a hunger uprising against the Spanish occupation, almost loses his life, but escapes to his cousin's house at Bergamo. Don Rodrigo tries again for Lucia, this time with the aid of the robber baron, "The Unnamed." Lucia is carried off to the baron's castle but by her purity and honesty converts this savage brigand to religion. But Lucia has vowed herself to chastity if her conversion of the Unnamed should succeed, for she thought Renzo dead. In 1630 a plague decimates Milan; Renzo, attempting to make his way to Lucia, is caught in a pest house. In the hospital he meets again the splendid Fra Cristoforo, who is tending Don Rodrigo in his dying moments. Renzo finally reaches Lucia as she is convalescing from the plague. When she confesses that her love for Renzo is still strong, Cristoforo releases her from her vow of chastity, and the two lovers marry at last.

COMPARATIVE: Count Almaviva in *The Marriage of Figaro* (p. 36) attempts to exercise the same seigneurial privileges with Suzanne; see also the *Don Juan* of Molière (p. 257). Fra Cristoforo's role is that of Friar Lawrence in Shakespeare's *Romeo and Juliet*, plus some elements of Friar Tuck in the Robin Hood tales. The Unnamed is like all robber barons; see the archenemy in Kleist's *Michael Kohlhaas* (p. 213). Similar descriptions of plague-smitten cities are in Giono's *The Horseman on the Roof*, Defoe's *A Journal of the Plague Year*, Camus' *The Plague* (p. 53), Boccacio's *The Decameron* (p. 44), and Lagerkvist's *The Dwarf* (p. 221). The general theme of two young lovers separating and reuniting with difficulties is found in Keller, *A Village Romeo and Juliet* (p. 208). Other looks at Italian literature and peasant life are in Verga (pp. 385–388) and Silone (pp. 327–330).

TRANSLATION: Translator not credited, in Premier World Classics M-176, 95¢. Introduction by Bergen Evans.

Marie de France (and others), LAYS OF COURTLY LOVE, before 1189; 130 pages.

French. Collection of short narrative poems, designed to be sung, celebrating courtly love (between a knight and a lady, and adulterous).

IMPORTANCE: These lays stem from the epic tradition—only here the hero is engaged in love rather than war—and they show the gradual rise of the exaggerated manners of the Renaissance. These are highly stylized romances, now quaint and with a nostalgic rustle of old silks and brocades; they give us an interesting picture of life within the draughty castles. The lays are less pretentious than the courtly romances (*The Romance of Tristan and Iseult*, p. 40). Patterned after the lay was the *fabliau*, which ridiculed the court and courtly love.

AUTHOR: Probably Breton or Norman, Marie settled in England after the Norman Conquest and here wrote in verse the narratives she remembered from France. Her characterizations are deft and quick, and real pathos develops from some of the tragedies.

RESUME: A sample might be "The Lay of the Chatelaine of Vergi," 28 pages: a knight is the lover of the Chatelaine, whose little dog runs out to show him when it is safe to visit her chamber. The Duchess of the court falls in love with the knight, but he spurns her offered affection; so she then accuses the knight of assaulting her honor. Since the knight showed no love affair in his life (a rare thing at court!) reminding us of Euripides' *Hippolytus* (p. 108), the Duke is inclined to believe his wife's lie. The hero, who has pledged his word to the Chatelaine not to reveal their secret, cannot answer the Duke's charges, though he knows that confession would remove him from suspicion. Finally, he tells the Duke, who witnesses one of the lovers' meetings to satisfy himself. The Duke then repudiates his wife's charges; but she worms the secret out of him as to what he has witnessed between the knight and his mysterious lady. The Duchess is filled with hate for her feminine competitor and loses no time in revealing to the proud young Chatelaine that her secret is known. In despair at the betrayal of their compact, as she imagines the knight has broken his word, the Chatelaine swoons and dies. Only a chambermaid, who has heard her lament, can tell the knight why his "friend" has died. The knight in shame and heartbreak kills himself. The Duke, enraged that his Duchess has broken her pledge to silence, rushes into the ballroom and kills his wife.

COMPARATIVE: *Aucassin and Nicolette* (p. 26), *Sir Gawain and the Green Knight* (p. 331), and *The Romance of Tristan and Iseult* (p. 40) are close relatives to the lay. Much the same material will be found in *The Decameron* (p. 44).

TRANSLATION: Patricia Terry's *Lays of Courtly Love*, Anchor A-369, $1.25, is a handsome book, with the lays retold in courtly couplets and with some fine medieval illustrations. However, some of the lays in her modern rhyme sound trivial and jiggety, and some readers will prefer the hardbound prose version of Eugene Mason's *Lays of Marie de France and Others*, Everyman's Library No. 557, $1.95.

Markandaya, Kamala, pseudonym for Kamala Taylor, NECTAR IN A SIEVE, 1956; 189 pages.

A novel of modern (or timeless) India, the story of a pitiless battle against hunger lightened by man's faith and fellow-courage.

IMPORTANCE: Man's entire earthly effort may be summarized as a search for food, and this novel makes vivid the terror, difficulty, and compulsion of this search. It becomes archetypal and symbolic of men in all lands. The novel is sensitively written from a first-person point of view which, rather than limiting perception, often surprises the reader with the depth of sociological and historical understanding of the raconteur.

AUTHOR: Markandaya (1924-) is a Brahmin, a member of India's privileged class. However, she writes with insight and sympathy in telling the life story of lower class people. Educated at Madras University, she worked for a weekly newspaper and then went to London and was a secretary while she was writing this, her first novel.

RESUME: Rukmani, as a young and beautiful woman, is given to Nathan in marriage and taken to a mud hut to live. Life is hard but exciting in the first years of marriage and adjustment. A daughter Ira[waddy] is born, but for five years no sons come to the couple. Some seasons are good and the rice and melons flourish; in other years, floods or burnouts reduce the people to starvation. Finally, with the advice of Dr. Kenney, an "Ugly American" (?) who lives in the village, Rukmani has sons. The remainder of the novel is the story of how one son after another disappears or dies as results of the old enemy, famine, or the new menaces sweeping through India, industrialization, political unrest, and war. When Nathan's rented land is taken away from him, the couple go to seek housing and sustenance from their son in the city. The son has disappeared. Nathan dies. Rukmani adopts a young street urchin, Puli (much like Kim, p. 211), and returns to the village where she and Nathan lived. The novel ends as she forces her memory back through the cycle of everything that has been and has happened. Thus we see each tragedy through the eyes of the young person who experiences it and later through the mature vision of the old woman who remembers it, and, curiously enough, the result becomes ennobling and triumphant; one wants to stand up on his hind legs and shout with George Antrobus (Wilder, p. 409), "Thank God, I'm a human being!"

COMPARATIVE: The novel gives an intimate picture of Indian life, the reverse of the Brahminic lives of *Krishnakanta's Will*

(p. 67). The behavior of characters is sometimes *non sequitur*, difficult for a Westerner to understand why an event calls forth an Indian display of emotion or none; but this curious quality makes the novel interesting. The novel follows Pearl Buck's *The Good Earth* (p. 48) except that Markandaya avoids the happy ending and success of Buck's characters. Nathan's personality and role are almost Biblical, Job-like. Kunthi, the jealous woman, is by name and character from the *Mahabhārata*. Rukmani's loss of her loved ones parallels Synge's *Riders to the Sea* (p. 357) and comparatives suggested there. For more on the Indian scene, see Tagore (p. 359), Kipling (p. 211), and the *Ramāyana* (p. 379).

EDITION: Signet P-2359, 60¢.

Maugham, Somerset, OF HUMAN BONDAGE, 1915; 760 pages.

> British. A novel of a man's destructive obsession for a worthless and inferior woman. Allegorically, the concern of Philip for Mildred and the many others with whom his life is filled points toward a "human condition" statement (see Malraux, *Man's Fate*, p. 234).

IMPORTANCE: To avoid classifying this novel as merely another love story we suggested a broader aspect in the above paragraph.

AUTHOR: Maugham (1874–1965) was born in Paris, published his first novel in 1897, and qualified as a doctor in a London hospital. He usually writes in a style in which a British club member would tell an anecdote (often Conrad's method; see p. 87), but the manner of this novel is much more direct. Others of his novels to note are *The Moon and Sixpence*, a fictionalized biography of Paul Gauguin, and the novella *Rain* (p. 249).

RESUME: This is a *Bildungsroman* of Philip Carey, born clubfooted, then orphaned, and reared a sensitive child by his aunt and his uncle, an Anglican minister. Philip feels a call to the ministry, but doubt forces him to leave school before his professional education begins. He goes to Heidelberg for a year. Unable to recognize happiness once he has found it in Germany, Philip withdraws to England and begins an apprenticeship in accounting; but this, too, lasts only a year. One more attempt places him in Paris as an art student. There, through some disastrous personal experiences, Philip begins to see that he will be only a second-rate artist, and he removes to London to take up the study of medicine. One day in a tea shop he meets Mildred. She is a waitress, selfish, shallow, and insensitive, but pretty. Philip is as if hypnotized by her and courts her frantically even while she repels him. When it seems that he is winning his suit, Mildred runs off with a traveling salesman. Many months later she writes to Philip appealing for help; she has been abandoned and is pregnant. Philip sets her up in his bachelor apartment and sees her safely through her confinement; she rewards him by running off with his best friend. Once more he takes her back and pampers her. Mildred despises Philip for his sensitivity and physical coldness toward her, and after a quarrel she wrecks his apartment and runs out again. These constant emotional crises almost ruin Philip's education and finances, but Philip cannot seem to free himself from Mildred, even when Norah appears as the one person to offer him happiness. One more time Philip's and Mildred's paths cross; he finds her as a streetwalker. Philip, his education interrupted, takes a job in a department store. On the death of his uncle he is able to resume his education. He marries a minor love, Sally.

COMPARATIVE: Mildred is an unlikable Moll Flanders. Philip's unbelievable protectiveness toward her, no matter what she does, is like that which old Goriot showed for his daughters (p. 32). Philip's early life in the parsonage is reminiscent of Samuel Butler's *The Way of All Flesh,* in which novel the hero is also beset by an antisocial female. In tone and manner and the examination of the artist in society, this novel compares to *Tonio Kröger* (p. 239). Philip's obsession with Mildred is like that of Rastignac for Delphine in *Père Goriot* (p. 32). For other pictures of the *demimonde* in Edwardian times, see Colette's *Gigi* (p. 83) and Mann's *Confessions of Felix Krull, Confidence Man* (p. 237).

EDITION: Complete in Modern Library, $2.45; abridged to 373 pages in Cardinal Giant GC-178, 50¢.

Maugham, Somerset, RAIN, 1921; 34 pages.

British. A novella about a missionary whose conversion of a loose woman backfires and leads to his downfall.

IMPORTANCE: One of Maugham's best-known stories, cinematized in *Rain* and in *Sadie Thompson*. A story with the genuine shudder of the unexpected but fated. Though sometimes considered as anticlerical, it is rather one of literature's many attacks against bigotry. Since *Rain* is widely anthologized and a very discussionable narrative, it is included in this book.

AUTHOR: See *Of Human Bondage*, p. 247.

RESUME: Mr. and Mrs. Davidson, missionaries in the South Seas, Dr. and Mrs. Macphail, and Sadie Thompson, woman of dubious repute, are quarantined for a fortnight on the small island of Apu. It is the rainy season. The rain never relents but drums incessantly on the tin roofs of the tropic dwellings. Sadie has been driven out of the red-light district of Honolulu in a police raid. With the more respectable travelers, she shares the only hotel on Apu and there sets up her constant phonograph and the noisy evening parties of her trade. This is more than missionary Davidson can bear, and he sets out to lead her to grace. He meets with insults. Eventually he threatens her with deportation back to San Francisco and an evaded prison sentence. Davidson wears her down; the parties cease; the phonograph is silent. He spends long hours praying with her. But one morning the missionary is found dead, a suicide, his throat cut. Macphail cannot understand the tragedy until, going into Sadie's room to shut off the phonograph which has found its voice again, Sadie orders him out: "You men! You filthy, dirty pigs! You're all the same, all of you. Pigs! Pigs!" And Maugham concludes: "Dr. Macphail gasped. He understood." (A story title of Chekhov uses this last phrase to the same purpose; see p. 73).

The drumming rain and the constant phonograph are the symbols of this war of nerves. Davidson shows no mercy, no forgiveness ("If the tree is rotten it shall be cut down and cast into the flames"); he is a victim of his own inflexibility (as Molière's tragicomic figures are: *The Miser*, p. 259, and others).

COMPARATIVE: Anatole France's *Thaïs* uses the identical situation and resolution but is adult fare. Chekhov, whom Maugham admires, has a similar development in "At Sea—A Sailor's Story" (p. 73). The uncompromising, hypocritical religious is a stock figure in literature, such as Parson Manders in Ibsen's *Ghosts*

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(p. 186), Tartuffe in Molière's play of that title, the hero of Sinclair Lewis' *Elmer Gantry*, and many tales by Boccaccio (p. 44). The theme of "the trickster tricked" appears frequently from Tirso da Molina on. Hawthorne in "Young Goodman Brown" and other tales forms characters like Davidson, pious churchman who are corrupted with sin. Davidson as a sincere but misguided zealot is like Dr. Stockman in Ibsen's *An Enemy of the People* (p. 185). The sound of rain acts in this story like the increasing drums of O'Neill's *The Emperor Jones.*

EDITION: *The Golden Argosy*, edited by V. H. Cartmell and Charles Grayson, Bantam F-2125, 50¢; includes a selection of twenty-five other short stories, all old workhorses, all British or American.

Maupassant, Guy de, BEL-AMI, 1885; 302 pages.

Novel; French naturalism. This is strong, rank material, showing degenerate society and an unscrupulous and ambitious young man "on the make." A fascinating study for the advanced reader.

IMPORTANCE: Certainly one of the best examples of naturalism, that literary attitude which denied spiritual guidelines and insisted that man was governed only by heredity, environment, and desires. As such, this work has many parallels in current writing; it is material as modern as Beckett (p. 38) and Lawrence.

AUTHOR: Maupassant (1850–1893) finished military service and took the job of a government clerk before deciding on the literary life, becoming the friend of Flaubert, Turgenev, Daudet, and Zola. Before overwork and debauchery wrecked him, he wrote over three hundred masterful short stories and six novels. He died insane.

RESUME: Georges DuRoy (Bel-Ami is his nickname) is a young and ambitious Paris journalist who uses successfully and successively Mme. Marelle, Mme. Forestier, Mme. Walter, and Mlle. Suzanne to advance himself socially and economically, through both marriage and liaison, to the point where he can see as his immediate goal a post in the government. The glimpses of every level of society, including Georges' early days of poverty in the *banlieues* of Paris, a visit to his provincial background, looks at music hall life, and many pictures of upperclass circles, make a fascinating exposé of the entire state of mankind at one time in its history—or any time.

COMPARATIVE: Schulberg's *What Makes Sammy Run?* and John Braine's *Room at the Top* show us how contemporary Maupassant's novel is—the same type of young man is pulling himself up the ladder, using the weakness and vanity and idleness of society for his footholds. Hints of this theme may be found also in Hermann in Pushkin's *The Queen of Spades* (p. 291) and in the character of Rastignac in *Père Goriot* (p. 32). Another look at the European *demimonde* is in Colette's *Gigi* (p. 83).

TRANSLATION: By H. N. P. Sloman in Penguin Classics L-115, 95¢. Really an excellent work of translation, with an important "Introduction" to naturalism and Maupassant's place in this movement.

Maupassant, Guy de, BOULE DE SUIF (translate BUTTERBALL), 1880; 56 pages.

French. A sardonic novella of pretentious society faced with real virtue in the patriotic action of a prostitute—and unable to accept it.

IMPORTANCE: One of the stories included with those of Zola and others in *Les Soirées de Médan* which became, if not the manifesto of naturalism, at least a superb example. Beyond this, Maupassant shares with Poe the honors of inventing and perfecting the modern short story and defining its theory. His output was so enormous and so consistently good that it is hard to call this one the very best, but many call it such.

AUTHOR: See *Bel-Ami*, p. 251.

RESUME: When the Prussians occupy a city of Normandy during the Franco-Prussian War, a few of the inhabitants with business interests elsewhere secure passes to travel to Dieppe. Setting out in a coach on a bitter snowy day are M. and Mme. Loiseau, wine merchants; M. Carre-Lamadon, cotton dealer; the Count and Countess de Breville; two nuns; Cornudet the radical politician; and Boule de Suif. The latter is ignored with contempt by the respectable citizens, all of whom however have skeletons in their closets which Maupassant mentions, until she invites the starving aristocrats to share her lunch basket. Some sort of democracy is thus established and continues until they reach Totes. There the coach is stoppped and inspected by a Prussian hussar who is taken with Boule de Suif. The next day he refuses to allow the passengers to continue their journey unless he enjoys "Madame's" favors. At first the loyal French bourgeois and aristocrats are outraged at the affront; after a day or two of waiting, they are outraged that Boule de Suif will not comply. They organize an attack to undermine her determination. Eventually, for the good of the group, Boule de Suif gives in. Then, as the trip resumes, she is exposed again to the contempt of the carriage-full of hypocrites.

COMPARATIVE: Note the hypocrisy such as that of Goneril and Regan in *King Lear* and the boxed-in situation of human beings confronted with one another as in Sartre's *No Exit* and *The Flies* (p. 309), Camus' *The Stranger* (p. 55), and other suggestions under those entries. The character of the honorable prostitute is also met in Sartre (p. 311) and in Chikamatsu (p. 78).

TRANSLATION: Excellent by H. N. P. Sloman in Penguin L-2, *Boule de Suif and Other Stories*, 95¢. The introduction picks out other stories you might want to discuss.

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Mérimée, Prosper, COLOMBA, 1841; 126 pages.

French. Novella about a blood-feud in Corsica, with resemblances to Sophocles' *Electra* (p. 337).

IMPORTANCE: Next to Stendahl, Mérimée possessed the cleanest, sharpest style in the new movement called realism, but he chose the romantic for his subject matter. In this tale of vendetta, Mérimée's style becomes a foil for his subtle ironies and wit.

AUTHOR: Mérimée (1803–1870) studied for the law and entered literature by writing a series of literary hoaxes. He produced only one full-length novel (*Chronicle of the Reign of Charles IX*) and devoted himself to novellas and short stories, of which *Carmen* is best known because of Bizet's opera taken from his story.

RESUME: Orso della Rebbia, a young officer discharged from the French army, goes back to Corsica in the company of Colonel and Miss Neville of England. He and Miss Neville fall in love. Back in Corsica after many years' absence, Orso is seized as a target by his sister, who paints vivid and prejudiced pictures of the slaying of their father years before by the treacherous Barricini family. Colomba wants revenge. Orso thus enters his home town of Pietranera with mixed feelings as his new continental ideas war with the hatred engendered by a vendetta. Pietranera, a sleepy little town, is dominated by the two rival "castles" that confront one another across the square, like the houses of the Montagues and Capulets. Violence is sure to erupt. Since Orso is unwilling to seek revenge, Colomba tricks him into situations where he must declare himself, even at the risk of losing the love of Miss Neville. Finally, the two Barricini brothers ambush Orso, and he kills them both in a gun fight as good as any in the American West. Colomba is beside herself with joy. Orso is forced to take to the *maquis* under the protection of two benevolent bandits until he is able to prove self-defence. Once cleared, he and Miss Neville go on a honeymoon to Pisa. Colomba accompanies them and one day finds the elder Barricini, who has become mad with grief over his sons' death. Vengeful Colomba takes her pleasure in delivering one last taunt to the pathetic old man.

COMPARATIVE: Like Colomba, so does Electra goad her brother Orestes into avenging their father's death (note similarity of names—Orso and Orestes) after the brother comes back from abroad. Electra and Colomba (like Medea, p. 111) are both totally possessed by hatred and are unscrupulous in forcing their brothers into killing. See Sophocles' *Electra* (p. 337) and Sartre's *The Flies* (p. 309). We have already mentioned a similarity to *Romeo and Juliet*. Interesting is the British Colonel, a "Colonel Blimp" type found as a stereotype in much of Evelyn Waugh, P. G. Wodehouse, Somerset Maugham, and others.

TRANSLATION: By Walter J. Cobb, *Carmen, Colomba and Selected Stories*, Signet CP-180, 60¢. Edition marred by careless proofreading. Another chilling story of Corsican life included in this volume is the unforgettable "Mateo Falcone."

Mishima, Yukio, pseudonym for Kimitake Hiraoka, THE SOUND OF WAVES (SHIOZAI), 1954; 141 pages.

A Japanese novel of young love.

IMPORTANCE: Donald Keene calls Mishima "a remarkably gifted young writer." This author has largely bypassed his countrymen's love for imitation of Western literature and has produced novels with a distinctively Japanese flavor.

AUTHOR: Yukio Mishima (1926–) was born in Tokyo the son of a high ranking civil servant. He published his first collection of short stories in 1944, studied law, and was graduated in 1947. He entered the civil service but soon left it to pursue a literary career. Other novels include *Confession of a Mask* and *Golden Pavilion.*

RESUME: Shinji is a young boy who makes a living as a fisherman for his widowed mother and his younger brother on the island of Uta-Jima. When Teru Miyata, the island's rich ship-owner, loses his only son, he calls back to his home his daughter Hatsue with the intention of finding her a husband whom he can adopt as his new "son." Shinji meets Matsue and they fall in love. They arrange many secret meetings. But one morning, when they are both drenched by hurricane rains and disrobe and dry before a fire, ugly rumors start. These rumors are spread by Yasuo, the rich boy who expects to be offered Matsue's hand, and by the girl Chiyoko, who is in love with Shinji. Hearing of this incident, Teru keeps his daughter a house prisoner. She manages to send letters to Shinji. Shinji's mother visits Teru to explain that her son has done no evil, but she is sent away; however, a friendship grows between the mother and Matsue. At last Teru's ship captain is sent to offer both Shinji and Yasuo berths in his ship as apprentice seamen. Unknown to them, these boys are to be tried to see which is worthy of marrying Matsue. Shinji distinguishes himself by a daring action during a typhoon off Okinawa and wins Matsue.

The novel is made beautiful with a special Japanese sensitivity to nature. Details of dwellings, customs, festivals, and attitudes are offered for a Japanese reading public. Sex is described more naturally than we are used to in commonly anthologized reading materials.

COMPARATIVE: This slightly jejeune plot is, by today's standards, now relegated to Sunday School papers: it uses the theme of the Poor Boy Makes Good (*Great Expectations*) or Love Conquers All; and this may be said despite the superior handling of this novel. A comparative study of fisher folk over several areas of the globe might include this novel, as well as Steinbeck's *Cannery Row* and *The Pearl* (p. 343), Synge's *Riders to the Sea* (p. 357), Verga's *The House by the Medlar Tree* (p. 385), and Loti's *Iceland Fisherman.*

Other short glimpses of Japan may be gained in *Modern Japanese Literature,* ed. Donald Keene (New York: Grove Press, 1956), in Henderson's *Introduction to Haiku* (p. 161), in plays by Chikamatsu (pp. 76–79), and in a splendid little book of photographs by Werner Bischof, *Japan,* Bantam GDQ-2, $1.25.

TRANSLATION: By Meredith Weatherby, Berkley Books, 60¢.

Molière, pseudonym for Jean-Baptiste Poquelin, DON JUAN (DOM JUAN, OU LE FESTIN DE PIERRE),
1665; 46 pages.

> **French. A prose tragedy in five acts based on the old legends of Don Juan Tenorio, the compulsive lover who thinks his heart belongs to all womankind.**

IMPORTANCE: Don Juan's is one of the important themes of literature and has a long history: a play by Tirso da Molina, 1632; Mozart's opera *Don Giovanni*; Pushkin's *The Stone Guest;* Byron's *Don Juan;* George Bernard Shaw's *Man and Superman,* and others.

AUTHOR: Molière (1622–1673) was born the son of an upholsterer to the king of France and had a fine classical education, but he gave up his advantages to enter the stage as soon as he turned twenty-one. For twelve years he led his troupe barnstorming through southern France, playing in inns and courtyards and evolving the techniques he was later to use to great advantage. Returning to Paris in 1658, he presented one of his own comedies so successfully that he was granted his own theatre by Louis XI. He died of tuberculosis while courageously braving his illness to play the lead in his last comedy, ironically *The Imaginary Invalid.*

RESUME: Don Juan, fleeing from Doña Elvira whom he has lured from a convent with his promise of marriage, but of whom he has now tired, returns with his servant Sganarelle to the town where six months before he killed the Commander. He is after new prey; he intends to seduce a new young bride as she leaves with her husband on their wedding trip. However, the affair turns out disastrously; Sganarelle and Don Juan are thrown into the river and rescued by a peasant, Peter, and Don Juan then at once begins making love to Peter's intended, Charlotte. Elvira appears and begs anew for Juan's affection. Gusman, her servant, also pleads with Juan; Elvira's brother, Don Carlos, comes to threaten Juan. Juan's long-suffering father, Don Luís, appears to beg Juan to reform. Don Juan laughs at all of them and even refuses to listen to the warnings of devoted but "captive," subservient Sganarelle. "My heart belongs to all womankind," the Don says. The family of the murdered Commander enters the action looking for Juan, to exact vengeance. In a brazen mood Don Juan visits the tomb of the Commander and invites the memorial statue to come to dinner with him. The statue does; and in return it invites Don Juan to sup with him. In the last scene, Don Juan fulfills his agreement and meets the Commander's statue, which seizes the rake's hand and drags him down to hell as the earth opens flamingly. Sganarelle is left lamenting his back wages.

The drama is episodic, made of swift action and classically direct conversational explanations and justifications. The few character changes that take place, as Doña Elvira's (IV, ii), are not convincing because of the speed and episodic quality of the stage narration.

COMPARATIVE: There is one excellent passage in which Charlotte, who speaks rustically to Peter, refines her speech in talking to Don Juan—the eternal adaptability of womankind which Shaw notices in *Man and Superman* and Chekhov does in "The Darling" (p. 73), and which some literary psychologists see as the cause of Don Juan's compulsive chase. Sganarelle (like Figaro, pp. 34 and 36) is a character worth study: fearful, speaking for the conscience of humanity, but strangely captive to adventure, money, and perverted loyalty to the Don. A modern descendant of Molière in types and treatments is Courteline (p. 91). The situation of Molière's two young lovers is like that in Moratín's *The Maiden's Consent* (p. 265).

TRANSLATION: By John Wood, in Molière, *The Miser and Other Plays*, Penguin L-36, 95¢. Excellent translation and editing. Also includes *The Would-Be Gentleman, That Scoundrel Scapin* (Scapin, like Sganarelle, another commedia dell'arte stock figure), *The Miser*, and *Love's the Best Doctor*.

Molière, pseudonym for Jean-Baptiste Poquelin, THE MISER (L'AVARE), 1668; 62 pages.

> **French satirical comedy in five acts of a miser who finds his family getting in the way of his greater love, money.**

IMPORTANCE: Molière borrowed his theme and character from Plautus' *Aurularia*; the figure of the miser has always been a popular one in French farce. Molière pictures the rising, money-hugging middle class in Harpagon. The situations are episodic but always amusing: Harpagon unsuspectingly lending money to his son, Cléante, so Cléante can marry Marianne whom Harpagon seeks to marry; Frosine the adventurer trying to play both ends against the middle, and *double entendre* when Valère talks about his treasure (the miser's daughter, Elise) and Harpagon thinks "treasure" can only mean his stolen money.

AUTHOR: See *Don Juan*, p. 257.

RESUME: Old Harpagon wants to marry his daughter Elise to a wealthy older man, Anselme, though she has already decided to marry Valère, who has moved into the house as a steward to be close to his love. Harpagon, involved in this controversy, also decides to marry young Marianne, through the services of Frosine, although Marianne and the miser's son Cléante are in love. Harpagon cannot decide among his love for money, his love for beautiful but penniless Marianne, and the slight feeling he has of his duties toward his children (mostly how to get rid of them), but his mind is made up when Cléante's servant steals Harpagon's precious moneybox and holds it as a threat. Marianne and Valère are unexpectedly revealed to be the children of old Anselme, to whom Harpagon would have married Elise. To gain the return of his moneybox, Harpagon at last reluctantly agrees to the double marriage of the two young couples

COMPARATIVE: For Harpagon, old Grandet in *Eugénie Grandet* (p. 30). The picaresque type of Frosine is found in *Celestina* (p. 301), *Confessions of Felix Krull, Confidence Man* (p. 237), *Gil Blas* (p. 229), and *Lazarillo de Tormes* (p. 225).

TRANSLATION: By John Wood, Penguin L-36, 95¢. Includes an excellent introduction.

Molière, pseudonym for Jean-Baptiste Poquelin, THE PHYSICIAN IN SPITE OF HIMSELF (LE MEDECIN MALGRE LUI), 1666; 36 pages.

> French. A farce in three acts about a drunken woodcutter accidentally turned doctor and effecting a ridiculous cure that aids a pair of distressed lovers.

IMPORTANCE: The world's greatest comic genius here exposes every trick of his trade—imposture, double take, pratfall, mistaken identity, deflation of the pompous—but preserves the gift of creating believable characters. Molière would rank among the four or five greats of world writers for light comedy such as this one and for the tragicomedies of *Tartuffe* and *The Misanthrope*.

AUTHOR: See *Don Juan*, p. 257.

RESUME: To revenge herself on her husband Sganarelle the woodcutter, who has been beating her, the wife Martine tells two strangers that her husband is a physician but will admit to it only after being drubbed. The strangers take Sganarelle, after having convinced him that he *is* a physician, to cure Lucinde, who has feigned losing her voice to prevent a distasteful arranged marriage—she wants to marry Léandre, instead. Sganarelle introduces Léandre into the house disguised as an apothecary, the lovers plan to flee, Sganarelle is exposed and threatened with hanging—but everything ends happily in the nick of time. The slight story line is just strong enough to pin the humor on and to support the incredibly rapid dialogue and some eternally valid jibes at the medical profession.

COMPARATIVE: The lusty humor of this play may be matched in English theatre in Gay's *The Beggar's Opera* or in Goldsmith. Beaumarchais' *The Barber of Seville* and *The Marriage of Figaro* (pp. 34 and 36) make excellent companion studies. For a current revival of farce, see Courteline's plays (p. 91).

TRANSLATION: By Morris Bishop in *Eight Plays by Molière*, Modern Library College Edition T-29, 95¢ (1963). No one has come closer to the rapid colloquial movement of speech in Molière's comedy than Bishop, whose translation sparkles just as Molière's French does. Other plays in this edition: *The Precious Damsels, Tartuffe, The Misanthrope, The School for Wives* (p. 261), and *The Would-Be Gentleman*.

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Molière, pseudonym for Jean-Baptiste Poquelin, THE SCHOOL FOR WIVES (L'ECOLE DES FEMMES), 1662; 63 pages.

French. An Italianate comedy in five acts concerning an old man who attempts to rear and educate the perfect wife and loses her to the inevitable young man. Neoclassical in that there is little action as such on stage, but this gives opportunity for showing off to great advantage the wit of the speeches and characters.

IMPORTANCE: A brilliant exposé of artificial seventeenth century society (and ours) and a statement of how love conquers all. As parlor comedy, it is a precursor of Sheridan, Goldsmith, Wilde, and Coward.

AUTHOR: See *Don Juan,* p. 257.

RESUME: Arnolphe, a pretentious bourgeois who changed his name to Monsieur Delafield, has had himself appointed guardian to Agnès and has placed her in a convent school where she has been reared for thirteen years in touching innocence. When she is of age he will marry her, and because she is so ignorant of the world's ways he will not have to suffer the fear of cuckoldry which he delights in observing in others. A young man, Horace, however, has recently arrived in Paris and fallen in love with Agnès. Not recognizing Arnolphe by his new and high-falutin' name (the one Agnès uses in referring to him), Horace innocently betrays the dawning love affair to Arnolphe. With the aid of his two comic servants, Alain and Georgette, Arnolphe sets out to circumvent this love affair and plans to marry Agnès immediately. He explains marriage to Agnès in a famous scene in Act III, including such lines as: "The beard is the symbol of authority." Horace and Agnès employ every trick to get together. A midnight scene reveals a ladder-and-balcony incident and the beating of Horace. Agnès, who has run downstairs to commiserate with Horace, is delivered by Horace to the care of his friend, Arnolphe—since there is still a mix-up over the double identity of Arnolphe-Delafield. Just when things look their worst for the lovers, a *deus ex machina* arrives in the play: Horace's father, Oronte, has arranged for Horace to marry the daughter of Seigneur Enrique, but luckily the daughter of Enrique turns out to be Agnès, who was placed in the care of the woman from whom Arnolphe took her in guardianship. Arnolphe has to acquiesce. And his friend, the cynical and worldy-wise Chrysalde, gives Arnolphe the advice he needs: "Since you're so terrified of cuckoldry, the wisest policy is not to marry."

A delightful comedy of young love and what marriage ought and ought not to be, with every stock situation at drama's command—the midnight elopement attempt, the double identity, Horace's hiding in Agnès' wardrobe right under Arnolphe's eyes, and so on.

COMPARATIVE: Many of the clasical elements of comedy and character are to be found in Beaumarchais' *The Barber of Seville* (p. 34) and Alarcón's *The Three-Cornered Hat* (p. 10). In Beaumarchais, note the similarity of Figaro to Arnolphe's clever and mercenary servants. Further situation comparisons may be found in Sheridan's *The School for Scandal* and Goldsmith's *She Stoops to Conquer.* Moratín's *The Maiden's Consent* (p. 265) uses the same stock situation.

TRANSLATION: By Morris Bishop, *Eight Plays by Molière,* Modern Library College Edition T-29, 95¢; includes *The Precious Damsels, The School for Wives* with a critique, *The Versailles Impromptu, Tartuffe, The Misanthrope, The Physician in Spite of Himself* (p. 260), and *The Would-Be Gentleman.* Superb translations.

Montaigne, Michel Eyquem de, ESSAYS (ESSAIS), 1580; 456 pages.

French. A thorough and impartial look at society, the world, and religion, by a man whose motto is "What do I know? (Que sais-je?)" and who proves that he knows a great deal, with intolerance only for any man's narrow view.

IMPORTANCE: Montaigne is Renaissance man, curious to know all things, in his case, not for power or riches, a common Renaissance attitude, but that he might realize within himself some of the capabilities of man. It is fascinating to watch how this modest liberal, thinking out loud as it were, manages to arrive at the heart of problems, insisting constantly on the relativity of man's reason. He was a major influence on Pascal, Voltaire (p. 393), and Emerson.

AUTHOR: Montaigne (1533–1592) was reared in Latinism and classical learning. After government legal duties, he retired at thirty-eight to his round, booklined tower to write and be a dutiful country squire. The essays are the result of years of quiet thinking.

RESUME: We select "Of Cannibals" as being typical. Here Montaigne chats about the aborigines of the New World (South America) and their customs, which strike us as odd and horrible, then compares against them the European manners, which in this sudden confrontation horrify us more than those of the savages. Forcing us to reexamine our culture, Montaigne makes his points for tolerance. In the essay "Of Custom," the essayist demonstrates how slyly the habit and manners of our peers prevent us from observing or knowing the truth—a wonderful lesson to our time, afflicted with mass media and insidious propaganda.

COMPARATIVE: Bacon's essays cover many of the same topics; but Bacon's prose is pruned down, disciplined, and cold, Montaigne's personal, easy, and often whimsical; Bacon's statements are rigid, Montaigne's always allow or even suggest a contrary opinion; Bacon examines everything as a scientific principle, Montaigne looks at each subject as a matter which exists in constant change.

TRANSLATION: Pocket Library PL-520 at 50¢ (1963) is a big value, even though in the Florio 1603 translation the English is archaic. Here are twenty-eight selections from Montaigne, and Lester Crocker's translation is brief and excellent. Typeface is small and tiring. A better translation is Donald Frame's in

Crofts Classics, 45¢, but typeface is crabbed in this edition also, and only ten selections are included—neither of the above essays, for example.

Moratín, Leandro Fernandez de, THE MAIDEN'S CONSENT (EL SI DE LAS NINAS), 1806; 91 pages.

A pleasant trifle of Spanish comedy in three acts in the manner of Molière and Beaumarchais.

IMPORTANCE: Moratín's drama moves rapidly and sounds modern. It helps round out a picture of authoritarianism in the patriarchal and matriarchal society of Spain that we notice in García Lorca and Corneille.

AUTHOR: Moratín (1760–1828), an Asturian, wrote and dabbled in politics. Both activities won him trouble: the Inquisition took umbrage at some of his dramas, and Napoleon appointed him a minor official during that Emperor's control of Spain. Moratín, in a sense a man without a country, lived parts of his life in France, therefore, and among other activities busied himself in adapting and translating Molière.

RESUME: Don Pedro, "of a certain age," has come to meet very young Doña Paquita (Francisca, Francisquita), whom her mother, Doña Inez, has just removed from a convent school. Don Pedro announces to his servant, Simon, that she is the perfect match for him—modest, docile, and agreeable to the wishes of her impecunious mother who favors this match for money, not love. However, Pedro's dashing nephew Lt. Carlos has met and courted Paquita under his assumed name of Don Felix. Lt. Carlos comes to the inn and meets Paquita. He is ordered and bribed out by his uncle, but he returns and serenades his beloved in amusing scenes where characters wander and fumble in and out of the darkened room of an inn. A letter that Carlos throws Paquita is intercepted by Don Pedro and the complicity is revealed, but Pedro, instead of launching into tirades, relents and blesses the marriage of this young couple.

COMPARATIVE: The general situation is that of Molière's *The School for Wives* (p. 261). The "heavy" part of Doña Inez is like that of the mother in *The House of Bernarda Alba* (p. 126). The amusing, engaging body-servant of Don Carlos is Figaro (pp. 34 and 36) almost exactly, and a *pícaro* like the hero of *Lazarillo de Tormes* (p. 225) or *Gil Blas* (p. 229). The general character of the play is reminiscent of *The Three-Cornered Hat* (p. 10). Situation of the two young lovers is similar to that in Molière's *The Miser* (p. 259). Patriarchal and matriarchal family situations of Spain are themes in García Lorca (p. 124) and Corneille (p. 90).

TRANSLATION: By Harriet de Onís, Barron's Educational Series, 95¢. Translation and introduction are good, but the edition suffers from lack of certain interpolations of stage business that the translator might have added without violence; and *dramatis personae* could well have indicated relationships of characters and solved confusion about names—e.g., Paquita and Francisquita as diminutives for Doña Francisca, Don Felix as the pseudonym for Don Carlos, and problems as to what servant belongs with which principal character.

NJAL'S SAGA (BRENNU-NJALS SAGA),

ca. 1280; 315 pages.

An Icelandic prose tale related to the epic.

IMPORTANCE: Strangely little. The materials and the manner of the European epics were perhaps carried to Iceland but were not carried out again; in this icelocked country a hard realism wedded with the heroic style, and something native and original developed—the sagas. Their importance is not, then, in literary influence but in the raw material they provide for historians and archeologists, unless we see in contemporary retellings of Scandinavian medievalism, Sigrid Undset's *Kristin Lavransdatter* (briefly discussed on p. 378) for example, a borrowing of the manner of these sagas. They are altogether strange and wonderful to read. Their narrative conventions may stand in our way now and then: their delight in involved genealogy, the violent actions whose motivation remains obscure, and the intricacies of early Icelandic law and social structure. But once we accept these things, we have, in our creative reading, built a new world for ourselves.

AUTHOR: Unknown.

RESUME: It is impossible to retell a story which stretches across several generations. However, a few brief notes must mention that *Njal's Saga* concerns the agrarian aristocracy of Iceland in the tenth century. A fatal wedding and a blood feud arise among fundamentally good and simple people. Lawsuits, pillaging, individual combats, ambushes, and murder fill the lively narrative. The quarrel that has started assumes a life of its own and involves more and more kinsmen and outsiders. Finally, Njal the wise farmer and hero is trapped within his own house, and he and his family perish in the flames of war as jealousy and hatred at last expend themselves.

The style is extremely simple and rapid. It is a glittering, hard, icy, and realistic world in which actions and thoughts are direct and forceful. The movement of the narrative seems to cover continents and millennia instead of the small local area, for the passions and conflicts are large and universal.

COMPARATIVE: *Beowulf* is perhaps the closest point of entry for the English reader, but the British epic does not have the contemporary sharpness of narrative form and the saga's predominant use of dialogue. Both, however, have the feeling of the cold north and the presence of the supernatural. The Norse eddas have too much of the supernatural and too little attention to ordinary believable people to offer close companion studies with *Njal's Saga*. The violent world of the *Iliad* might make a good approach. But it seems to us even better to read this wondrous tale close to Sigrid Undset's *Kristin Lavransdatter*. Other near-saga chronicles of war are Kleist's *Michael Kohlhaas* (p. 213), which is also based on a lawsuit, and Gogol's *Taras Bulba* (p. 148). Best of all is to read *Njal's Saga* realizing that it is unique among heroic literatures.

TRANSLATION: By Magnus Magnusson and Hermann Paalson, Penguin Classics L-103, $1.25. Good introduction, glossary of proper names (you need it!), genealogical tables, and tables of the chronolgy of events.

O'Casey, Sean, THE SHADOW OF A GUNMAN,
1923; 56 pages.

Irish. Ironic tragedy in two acts, laid in the 1920 revolt of the Irish Republican Army against the British.

IMPORTANCE: O'Casey followed Synge (pp. 353–358) as the chief dramatist of the Abbey Theatre, that stronghold of the Irish literary revival. His plays depart from the bucolic Irish country background and take place in Dublin tenement life, mixing humor and grimness in a manner seldom successfully done.

AUTHOR: O'Casey (1880–1964) was a pick-and-shovel laborer in Dublin. His experiences are reflected in his dramas. After *The Shadow of a Gunman* he wrote *Juno and the Paycock* and *The Plough and the Stars*, renounced playwriting and Ireland, and began a series of brilliant autobiographical novels, of which the first in time is *I Knock at the Door* (1939). His plays are products of his time, written at white heat almost as the events occurred.

RESUME: Donal Davoren, a poet and the dreamer type of Irishman, shares a tenement room with Seumas Shields, a peddler of notions. Ireland is fighting a battle with British forces to try once more for freedom. Seumas' friend and fellow-peddler, Maguire, leaves his peddler's pack in Donal and Seumas' room and goes off to fight and be killed. Donal is visited by a beautiful but uneducated girl from upstairs, Minnie Powell, who falls in love with him (thinking him, as he is willing to admit, an Irish Republican hero) and asks this poet-dreamer to write their two names on a slip of paper, as a love token. One after another of the tenement visitors to Donal's room, with the exception of Minnie, expresses dissatisfaction with the way the war is being run; each is concerned entirely with himself and thinks the Irish Repubulican Army should use its guns to better his private condition.

In Act II a night alarm is raised in the street outside. Donal learns that Maguire's peddler's bag is filled with bombs. Minnie Powell drops in and takes the bag to her rooms to protect Donal, thinking him a "gunman" of the patriotic army instead of the "shadow of a gunman" he is. Her room is searched; she is arrested and killed in a counter-battle that breaks out in the street below. The slip of paper with Donal's name and hers on it is found later, blotted with her blood.

Ironically, Molly, a slip of a girl, dies protecting a man whom she believes a hero, while he has been content, for the moment, to hide behind her; and this, O'Casey is commenting, is what is wrong with the world and with Ireland, utter selfishness. Seumas represents intellectual sloth and superstition; the Grigsons stand for poverty and ignorance; Donal represents the dreamer, the impractical man; each weakness of society is characterized as O'Casey establishes universals within his segment of a world.

COMPARATIVE: Donal, like Synge's hero in *Playboy of the Western World* (p. 355), enjoys playing the bravo as long as it costs him nothing. Joyce's *Dubliners*, a short story collection, or, to a lesser extent, his *Portrait of the Artist as a Young Man* (p. 200) put us in contact with similar people and ideas.

EDITION: *Three Plays by O'Casey*, St. Martin's Library, $1.25; includes *Juno and the Paycock* and *The Plough and the Stars.*

Orwell, George, pseudonym for Eric Blair, ANIMAL FARM, 1946; 113 pages.

British. A beast-fable about the establishment of totalitarian government, cleverly and astringently written.

IMPORTANCE: Though Orwell subtitled his work "A Fairy Story," it is more than that. We have seen the plot of *Animal Farm* develop in many countries during our time. This novel-essay is one of a distinguished line of works written to protest and to sound the alarm.

AUTHOR: Born in Bengal in 1903, Orwell was educated at Eton and served in India in the Imperial Police. He returned to England and devoted his life to writing, except for a brief period of service in the Spanish Civil War (like that of Hemingway, Malraux, and many other contemporary authors with political consciences). Almost a companion piece to this selection is his fantastic novel, *Nineteen Eighty-Four;* also worthy are *Down and Out in Paris and London* (1933) and *Shooting an Elephant and Other Essays* (1950). Orwell died at forty-seven.

RESUME: The Manor Farm animals revolt and take over the farm from its drunken and incompetent owner, setting it up as efficiency democracy with a goal of happiness for all. However, Napoleon and Snowball, two rival pigs, begin to scheme for control and set up a police army composed of the brain-washed farm watchdogs. Snowball is finally exiled as a traitor. The neighboring farmers react violently to Animal Farm, and there are pitched battles. The animals, who are at first all equals, gradually learn with surprise that some are more equal than others. Party slogans painted on the barn gradually undergo astonishing emendations as the dictators propagandize the workers. A poor old cart horse, Boxer, literally works himself to death on a commune project and becomes a party hero. Eventually, the intelligent pigs compromise with their enemy, the human beings, and pigs and people, enjoying growing prosperity, grow to look so much alike that the animals who peer in the window as pigs and people celebrate at a banquet cannot tell which is which.

The reasons for including *Animal Farm* in a literary program are that it offers excellent discursive material, it really challenges the student, and this type of fictionalized social criticism is of a long historical line.

The story is an appalling one, as it begins in optimism and *esprit de corps* and degenerates into slavery for the state.

COMPARATIVE: Capek's *War with the Newts* (p. 59) and *The Life of the Insects* (p. 57) apply the same devices for social comment, as do Kafka's *Metamorphosis* (p. 202), La Fontaine's *Fables*, and Apuleius' *The Golden Ass*. Other critical social comments, removed from the beast-fable tradition, are Silone's *Fontamara* (p. 327), *Gulliver's Travels*, and Voltaire's *Candide*.

EDITION: Signet CP-121, 60¢.

Orwell, George, pseudonym for Eric Blair, NINETEEN EIGHTY-FOUR, 1949; 245 pages.

British. A novel, political science fiction, and an anti-Utopian view of a possible paternalistic government of the future.

IMPORTANCE: Though cheapened by some sensationalism, Orwell's society of the future joins a distinguished company: Thomas More's Utopia, Voltaire's Eldorado of *Candide*, and the societies of Swift's *Gulliver's Travels*, to mention only a few. Today's cold war makes this novel a compelling one.

AUTHOR: See *Animal Farm*, p. 271.

RESUME: Winston Smith is a party member of Ingsoc (English Socialism) under the leadership of Big Brother, whose eyes follow one from every billboard and whose telescreens both propagandize and spy twenty-four hours a day in every London apartment. Winston's job is to rewrite the past, to change history so that no shred of evidence remains to discredit the Party. It is a grim and war-devastated London in which he lives; the only pleasures are in the daily rations of government gin, in public executions, and in participation in Hate Period every working day. Winston begins to rebel. He purchases a diary and starts recording his memories to try to find his way back to the obscured truths of history. He even ventures into a bar of the Proles (proletarians) to seek information. One day he falls in love with a fellow party member, Julia. Under impossible difficulties they manage to rendezvous now and then, though love is forbidden in England. Both rebellious, they join a resistance movement under a high government official, O'Brien. But O'Brien is really a member of the Thought Police. They are arrested, betray one another under terrible brainwashing, and Winston, tortured until he renounces all his independent ideas, his love, and his courage, is a broken old man who waits out his days in a cheap cafe, waiting for his inevitable execution.

COMPARATIVE: Some have been suggested under "Importance." Others could include Huxley's *Brave New World* (adult material), Wells' *The War of the Worlds* and *The Time Machine*, and Capek's *War with the Newts* (p. 59). Stories of political imprisonment and brainwashing are Koestler's *Darkness at Noon* (p. 215), Silone's *Fontamara* (p. 327), and Sartre's "The Wall" (p. 313).

The nightmare complexity of Ingsoc London in 1984 resembles that of Kafka's *The Trial* (p. 204); Kafka writes of bureaucracy well on its way to achieving the complete negation of human values that Orwell notes. Amusing but potentially no less dangerous views of bureaucracy are to be found in Gogol's *The Inspector General* (p. 146) and the novella, *The Cloak* (p. 144), Giraudoux's *The Enchanted* (p. 136), the plays of Courteline (p. 91), and for those who read French, Queneau's novel *Pierrot Mon Ami*.

A true Utopia may be found in the Shangri-la of James Hilton's *Lost Horizon*, by way of contrast to Orwell.

EDITION: Signet CP-100, 60¢.

Pagnol, Marcel, TOPAZE, 1928; 146 pages.

French. Social comedy in four acts.

IMPORTANCE: As a portrayer of the little person caught up in a system, Pagnol shows himself contemporary. The play itself is concerned with the problems of moral right against legal right and the necessity for compromise; it is witty in dialogue, amusing in its situations, and sharp in its social comments. Pagnol is a member of the French Academy.

AUTHOR: Pagnol (1899-) was born in Marseilles, hence his *Fanny* (a notably successful comedy and movie of the Marseilles waterfront). An English teacher in a number of French schools, he became interested in playwriting and eventually in cinema.

RESUME: Topaze, a teacher in a grubby boarding school, has presumptuously turned his desires toward Mlle. Ernestine, the director's daughter, and his hopes toward the Academic Medal. However, he fails the wrong pupil, a member of the local aristocracy, and is dismissed from his post. His last resource now is the tutoring job with the nephew of Suzy Courtois, a young pretty thing of fabulous wealth. Topaze resumes this tutoring position just as the syndicate of which Suzy is mastermind needs a new front man, and Topaze takes over as director. His job is to fleece the city government, to sign false vouchers, false estimates, and false checks, and to collect fees for himself and his brother grafters, including Suzy, with whom he is in love. Topaze wises up. Topaze rebels. But Suzy subjugates him. She even makes him over into an entirely different, suave, sophisticated person; and Topaze begins to like and to participate ferociously in this corrupt administrative life of a French city. Finally, given the chance, Topaze repudiates his old employer, Muche, and spurns the hand of Muche's daughter Ernestine, takes over control of the syndicate, asks Suzy to marry him, and settles determinedly into a life where money is everything, including personal satisfaction.

COMPARATIVE: The main theme of this comedy, bureaucracy, finds its comparatives in Gogol's *The Inspector General* (p. 146) and *The Cloak* (p. 144) and in Courteline's farces (p. 91). Civic corruption is important in Gogol's play, also in Dürrenmatt's *The Visit* (p. 106) and in Pérez Galdós' *Doña Perfecta* (p. 279). The general narrative theme of the play is "the worm that turns," found countless times through literature.

For comparative observations on school life, see Alain-Fournier's *The Wanderer* (p. 9), Dickens' novels, and Evelyn Waugh's *Decline and Fall* (p. 397).

Generally, we find that Waugh's amusing novel *Decline and Fall* uses almost every resource of Pagnol's play: in Waugh, the teacher-schoolmaster's daughter's romance takes place, the lowly schoolteacher is elevated to a dangerous position by a beautiful adventuress, something scandalous appears, etc.

The humor of this play is like Giraudoux's (pp. 134–139) only more wordy.

TRANSLATION: By Renée Waldinger, in Barron's Educational Series, 75¢. A conscientious, sometimes brilliant rendering of Pagnol's difficult, punning dialogue. Also contains a leisurely introduction to modern French theatre.

Palacio Valdés, Armando, JOSE, 1885; 189 pages.

Spanish. A pleasant regional novel of Spanish fishermen on the Bay of Biscay.

IMPORTANCE: If one wants to be an expert on the lives of fisherman, this novel is enlightening and adds dimension to works by Verga (p. 385), Synge (p. 353), Pierre Loti, Mishima (p. 255), and others. The plot is incidental and accidental, the theme is simple, and the characters are charming and predictable.

AUTHOR: Palacio Valdés (1853–1938) wrote reactionary to the naturalistic trend of his times and was a contemporary of Valera, Pérez Galdós, and Unamuno. The characters and scenery of this novel are based on Valdés' vacations on the Spanish coast when he was a youth. As seems to be normal with European literary men, he was a lawyer who turned to writing.

RESUME: José, a simple fisherman from Rodillero, loves Elisa, daughter of Señora Isabel who manages the village store and rules the town with her harsh economics and her harsher tongue. José, the bastard son of Señora Teresa, is a prosperous fisherman who owns two boats. When he asks Señora Isabel for Elisa's hand, the storekeeper is unwilling to make the match. The business she manages is really the inheritance of Elisa, and the shrewish old woman does not want to give it up. Señora Isabel and Señora Teresa have several terrible battles (reminiscent of the women's hair-pulling in Zola's *L'Assommoir*, p. 411). Their wedding postponed, José and Elisa grow more and more unhappy. Señora Isabel tricks the village idiot into cutting the cable of José's fishing boat on a stormy night. This stroke of bad luck and a long winter of poor fishing bankrupt José, and Señora Isabel feels assured that she has made José and Elisa's marriage impossible. The lovers, though separated, steal to meetings at night. Finally, like a god out of a machine, the old, poverty-stricken lord of the village, last of his race, Señor de Meira, sells his family home and gives José the proceeds to finance a new boat. This beneficent aristocrat also contrives to steal Elisa legally away from her mother's guardianship and to establish a separate residence so that the pair may marry. Happy at last, the lovers are saddened when the body of the starved Señor de Meira is discovered, but they set their wedding date.

A pleasant novel which reads as if George Sand had written it, "by turning on the faucet." Even a minor novel such as this, however, may be a force to arouse an interest in Hispanic culture.

COMPARATIVE: Other works offering sketches of a fisherman's life are Verga's *The House by the Medlar Tree* (p. 385), Synge's *Riders to the Sea* (p. 357), Mishima's *The Sound of Waves* (p. 255), Pierre Loti's *Iceland Fisherman*, Melville's *Moby Dick*, and Hemingway's *The Old Man and the Sea*. The old witch in Palacio Valdés' novel, the sacristan's wife who places a curse on José, is a stock figure in Spanish literature; see *Celestina* (p. 301).

TRANSLATION: By Harriet de Onís, Barron's Educational Series, $1.25. A handsomely printed and illustrated edition.

Pérez Galdós, Benito, DONA PERFECTA, 1876; 235 pages.

Spanish. A satirical novel of a town that fights and finally kills an outsider who brings in alien ideas of morality and progress.

IMPORTANCE: "Not since its Golden Age had Spain produced a writer who possessed his gifts," writes the translator Harriet de Onís in her introduction to this author. Gerald Brenan compares Pérez Galdós to Balzac, Dickens, and Tolstoi and cites the strange neglect of Spanish literature by the rest of the world.

AUTHOR: Pérez Galdós (1843–1920) was born in the Canary Islands and went to Spain for his higher education. His life was devoted to the creation of a sequence something like Balzac's *Comédie Humaine;* and Galdós wrote fifty sequential novels, the *Episodios nacionales,* of which this is one.

RESUME: To Orbajosa, noted for its garlic culture (and that is not the only thing that smells about the town) comes Don José, nicknamed Pepe, to see his inherited lands for the first time, to make a government metallurgical survey, and to claim the hand of his cousin Rosario in marriage. Almost as soon as he is installed in the house of his aunt, Doña Perfecta, he has the ill luck to express his scientific and liberal ideas to the village priest, Don Inocencio. The priest is scandalized, and Pepe's aunt, a bluestocking aristocrat and petticoat dictator of the town's society, begins a vicious series of plots to discredit Pepe. The two young people fall in love. Rosario is kept locked in her room. Landowners neighboring to Pepe's holdings begin a barrage of legal suits against him. Gossip begins its machinations. Though always friendly to him on the surface, Doña Perfecta organizes a cadre against him and is responsible for the young man losing his metallurgical appointment. Colonel Pinzon, an army commander who happens to be billeted in the Doña's house, agrees to help Pepe in his plot to win the hand of Rosario, regardless, and arranges for the conveyance of love letters. As the result of one of these, Pepe and Rosario are to meet in the garden one night; Doña Perfecta discovers the plan and catches Pepe waiting. Her companion, a minor brigand named Caballuco, shoots and kills Pepe at Doña Perfecta's command. In the satiric epilogue, Pepe's death is credited to suicide, but Rosario loses her mind, and Don Inocencio and even Doña Perfecta herself, consumed with guilt, decline into illness.

The opposing forces in this battle are traditionalism and progress, religious orthodoxy and scientific determinism—quite a modern conflict.

COMPARATIVE: Bazarov, young intellectual, dies just as uselessly in Turgenev's ***Fathers and Sons*** (p. 369). Another outsider who disturbs the conservative peasant world is Charles Grandet in Balzac's ***Eugénie Grandet*** (p. 30); and the evenings "at home" of Doña Perfecta and the Grandets are amusingly similar. Doña Perfecta rules her household autocratically as the mother does in García Lorca's *The House of Bernarda Alba* (p. 126). The rebellious chieftain and rascal, Caballuco, is much like the brigands in Mérimée's *Colomba* (p. 253). The general conflict of both novels is like that of Lewis' *Main Street* and Flaubert's *Madame Bovary*, as small towns fight the ideas of the outside world.

The theme of the morally diseased small town: Argos in Sartre's *The Flies* (p. 309), Lope de Vega's ***Fuente Ovejuna*** (p. 381), Quellen in Dürrenmatt's ***The Visit*** (p. 106), Giraudoux's town in *The Enchanted* (p. 136), ***Germelshausen*** by Gerstäcker (p. 128), Ibsen's *An Enemy of the People* (p. 185), and Mark Twain's town in *The Man That Corrupted Hadleyburg*. Pepe is like Raskolnikov in Dostoevsky's ***Crime and Punishment*** (p. 95) and Bazarov in Turgenev's ***Fathers and Sons*** (p. 369). The machinating old woman resembles the central character of ***Celestina*** (p. 301).

TRANSLATION: By Harriet de Onís in Barron's Educational Series, 95¢. Includes her usual good introduction and good footnoting.

Pirandello, Luigi, IT *IS* SO! (IF YOU THINK SO) (COSI E SE VI PARE!), 1917; 77 pages.

Italian. A three act comedy (Pirandello called it "a parable") of mistaken identity—in this playwright's world, the confusion and separateness but closeness of appearance and reality.

IMPORTANCE: Stemming partially from the ideas of Calderón's *Life Is a Dream* and somewhat from Luigi Chiarelli's *The Face and the Mask*, Pirandello points up the modern neurosis of uncertainty and adds to it some philosophy about the necessary illusion that makes life possible (see Ibsen's *The Wild Duck*, p. 190). His plays are deft, light, and humorous but sympathetic and may not be ignored in a study of modern literature. He perfected "antitheatre"—that is, he destroyed dramatic illusion by showing the play, or all life, for that matter, as no more than a play—and led the way toward Ionesco, Beckett, Anouilh, and others.

AUTHOR: Pirandello (1867–1936) was born in Sicily; many of his works are written in Sicilian dialect. He taught in Rome and lectured in the United States. He received the Nobel Prize in 1934. He was a novelist (*The Late Mattia Pascal*) and a poet as well as a dramatist.

RESUME: In a gossipy small town and official circledom, Ponza, a clerk, establishes two residences, one for his wife and one for his mother-in-law, Signora Frola. He prevents the two women from meeting except to look at one another from a distance. When asked to explain the situation, he confesses that his mother-in-law is demented: she thinks that his wife is her daughter, though her own daughter has been killed in an earthquake, and this is his second wife. Signora Frola then has her chance to explain the situation: her son-in-law is demented, she says, for he imagines that his wife, her daughter, was killed, and together they pretend that this is so. Finally the wife herself is allowed to testify: the truth, she says, is that "I am the daughter of Signora Frola *and* the second wife of Ponza . . . as for myself, I am nothing. . . . I am she whom you believe me to be."

Other plays in this collection use parts of the same themes. *Liolà* is a Sicilian comedy reminiscent of Verga (p. 385). *Henry IV* is a powerful tragedy of life as a masquerade, as an intelligent man reestablishes the court and times of Henry IV and involves in them his own time and his own situations. *Six Characters in Search of an Author* is a wonderful spoof that grows tragic and compelling before your eyes: a family enter a theatre where a group of actors is rehearsing a banal and conventional drama, try to insert their own lives, in fragments, into the conventional framework of standardized drama, despair of showing the truth (though it is revealed), and throw the actors and playwright into despair as they are unable to recognize the truth but are compelled by it.

COMPARATIVE: We mentioned Calderón's *Life Is a Dream* and Ibsen's *The Wild Duck*. Anouilh (p. 20) and Beckett (p. 38) are other dramatists who will compare in method and fragmentation of standard theatre techniques. Thomas Mann's *The Transposed Heads* is a fascinating novel on confused reality, but it is disturbingly atypical of the author. The question of "What is truth?" appears ably in Akutagawa's "Rashomon" (p. 8).

TRANSLATION: By Arthur Livingston, in *Naked Masks: Five Plays by Luigi Pirandello*, Dutton Paperback D-6, $1.55. Includes some of Pirandello's essays on the theory of drama.

Plautus, THE TWIN MENAECHMI (MENAECHMI),
ca. 190 B.C.; 45 pages.

Classical Roman. Five-act farce of mistaken identity, basis of Shakespeare's *Comedy of Errors.* Prose. Rapid slapstick, and clever, often vulgar lines that remind the modern reader of a musical comedy.

IMPORTANCE: Humor is always difficult material, but a farce is almost certain material for teaching (compare the broad laughter of this work with the wry snicker of the *Greek Anthology,* p. 153, for instance). Such a play as this one by Plautus may demonstrate the source of slapstick in Shakespeare, in Molière (who loves mistaken identity; see *The Physician in Spite of Himself,* p. 260) and into our time with Courteline (p. 91).

AUTHOR: Little is known of any significance.

RESUME: Menaechmus$_1$, a henpecked husband, steals one of his wife's dresses to give to his mistress, Erotium. She receives it gladly and orders her slaves to prepare a banquet for Menaechmus$_1$ and his sponging companion, Sponge. Menaechmus$_1$ leaves for downtown to transact business while the banquet is being prepared. Menaechmus$_2$ and his slave Messenio enter. Menaechmus$_2$ is making a voyage to discover his missing twin brother. Erotium comes out of the house, sees the wrong Menaechmus, and drags him into her house. The wrong Menaechmus$_2$ finally emerges, drunk and garlanded, carrying the dress which Erotium has asked to have altered. In the meantime, Sponge has betrayed his friend Menaechmus$_1$ by telling his wife of the theft of her dress. The wife appears and a wonderful hair-pulling scene takes place. Menaechmus$_1$ determines to get back the dress from Erotium; Erotium, of course, swears that she has already given it back to him. Menaechmus$_2$ is assaulted by the wife of Menaechmus$_1$, who calls in her father for support in the argument and calls in a physician to treat the supposed Menaechmus$_1$ for insanity. The doctor arrives just as Menaechmus$_2$ leaves the scene and Menaechmus$_1$ enters. Messenio saves the wrong master when the doctor pronounces Menaechmus mad and summons slaves to capture him. At last the two Menaechmi appear together on stage, the quick-witted Messenio sees that here indeed are the missing twin brothers, and the play ends with no one confused but the two women.

COMPARATIVE: Mistaken identity: Shakespeare's *Comedy of Errors,* Wilde's *The Importance of Being Earnest,* Beaumarchais' *The Barber of Seville* (p. 34), and Molière's *The Physician in Spite of Himself* (p. 260). Characterizations find Sponge throughout literature (see the waiters in early parts of Dickens' *David Copperfield* and in LeSage's *Gil Blas*, p. 229). The clever valet, such as Messenio, figures prominently in the Beaumarchais play (p. 34) and in Shakespeare—*The Taming of the Shrew*, for example.

TRANSLATION: By Richard Hyde and Edward Heist, excellent and colloquial, in *Anthology of Roman Drama*, Rinehart #101, $1.25. Includes Plautus' *The Rope*, Terence's *Phormio* and *The Brothers*, and Seneca's important tragedies, *Thyestes* (p. 319), *Phaedra*, and *Medea*. Though the subject matter of the comedies of Plautus and Terence is lusty and farcical, Plautus tends to treat his subjects with earthy humor, and Terence treats his with urbanity. Seneca's tragedies are more declamatory and rhetorical than their Greek counterparts.

POEM OF THE CID (POEMA DEL CID), ca. 1140; 301 pages of Spanish and English on facing pages.

> The national Spanish epic; verse. A story of battles and political alliances leading to the unification of Spain, centered around El Cid (The Leader).

IMPORTANCE: Post-classical epics demonstrate the emergence of the European nations and the development of vernacular languages to literary capabilities.

AUTHOR: Unknown.

RESUME: "The poem is divided into three parts or *cantares*. The first relates the cause of the Cid's disgrace and banishments, and his early triumphs in exile, culminating in the defeat of the Count of Barcelona. The second *cantar* describes his conquest of Valencia, his reconciliation with the King, and the marriage of his daughters to the two heirs of Carrión, of the Beni-Gomez Clan. The third *cantar* tells how his two sons-in-law beat and abandoned the girls to insult the Campeador [the Cid]; how he was avenged on them, both in the royal court and with the King sitting in judgment and in a trial-by-combat; and finally, how the Cid's daughters were remarried to the Princes of Navarre and Aragón."—Quoted from the introduction by W. S. Merwin.*

COMPARATIVE: If we teach *Beowulf*, other national epics deserve places in the literature course. Any epic becomes something of a curio, and the single combats, heroic posturings, and mass movements of ancient battles do not always appeal to modern imaginations. But *Poem of the Cid* is useful in teaching typical epic devices—the poetic line with its caesura, the repetitions of stylized phrases and epithets ("he who was born in good hour" or "my good Cid," for example); however, note this work's omissions of other epic devices such as the extended simile (which omission gains for *Poem of the Cid* greater vigor and swifter movement). Action never lags in this epic. Unlike Beowulf, the Cid always stays an exalted hero and does not assume the domesticity of the Anglo-Saxon leader. The movement of this poem is made up of battle after battle, and time and the hero must hold together what often seems to be a confusing tapestry of medieval warfare. It is interesting to note, if you teach

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*From POEM OF THE CID, translated by W. S. Merwin, published by New American Library of World Literature, Inc., and used by permission of Las Americas Publishing Company, Spanish Book Center, New York.

Poem of the Cid comparatively, the emphasis on religion which this epic and *Song of Roland* (p. 333) have, but which in *Beowulf* is superimposed. The French and Spanish chronicles thus tend to show the elaboration toward the "holy war" concept which was to culminate in the Crusades.

To teach with a classical epic, perhaps *Poem of the Cid* would be matched better with the *Iliad* than with the *Odyssey* (p. 174), since the first two are both localized in action and place most of their story content on combat.

TRANSLATION: W. S. Merwin, in *Poem of the Cid*, Mentor MT-402, 75¢, has done a brilliant job of maintaining the spirit and form. It is good to have a dual-language edition of this to read aloud and to capture something of the original meter and sound.

Pushkin, Alexander, THE CAPTAIN'S DAUGHTER (KAPITANSKAJA DOC'), 1836; 112 pages.

Russian novel. A romance about Pugachov's rebellion in Russia, 1773.

IMPORTANCE: Pushkin's preeminence in Russian literature is not familiar to English readers. This well-managed story of a young man caught up in two sides of a revolution makes a good introduction to Pushkin and helps to round out any essential knowledge of the historical novel as a genre. It is lighthearted and yet realistic.

AUTHOR: Alexander Pushkin (1799-1837) was born in Moscow of a boyar family, with a matrilineal grandmother who was a hostage from Ethiopia adopted by Peter the Great. Alexander enjoyed a university education, then entered the Foreign Service, and then escaped the consequent boredom by writing. Important works of Pushkin are *Boris Godunov*, basis for Moussorgsky's opera, and *Eugene Onegin*, narrative poem following the Byron influence.

RESUME: Petrusha is sent off to military service with his body-serf Svelyich. Lost in a blizzard on their way to the Orenburg fortress (a ridiculously mismanaged affair like the town in Gogol's *The Inspector General*, p. 146), they befriend and are befriended by a powerful bearded stranger, later learned to be Pugachov. In Orenburg, Petrusha falls in love with Marya, the captain's daughter, and fights a duel in her honor against Shvabrin. News arrives that Pugachov, pretending to be the Emperor Peter III, is approaching with his army. After a pathetic show of resistance, Orenburg falls and the garrison's officers are hanged. Petrusha is saved because Pugachov recognizes the old serf, Svelyich. Marya is left in hiding in Orenburg while Petrusha is allowed to leave. He reenters the service and endures a siege. Hearing that Marya is threatened with marriage to Shvabrin, a turncoat now in Pugachov's command, Petrusha deserts his post; with Pugachov's assistance he rescues Marya. Pugachov's rebellion is finally quelled. Petrusha is arrested, tried, and convicted of being a friend of Pugachov, but he is saved from his sentence by the intercession of Marya in an audience with the Empress.

COMPARATIVE: Gogol's *Taras Bulba* (p. 148) throws a young man into a like conflict of loyalties because of a love affair. The Cossack way of life and war are found in Sholokhov's *And Quiet Flows the Don* (p. 325) and in *Taras Bulba*. As an adventure novel, this is reminiscent of but superior to Dumas

(p. 102). Russian fondness for satire of the government finds a home here as in Gogol's *The Inspector General* (p. 146).

TRANSLATION: By Natalie Duddington, in the Laurel Reader, *Pushkin*, edited by Ernest J. Simmons, Dell LC-129, 50¢.

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Pushkin, Alexander, DUBROVSKY, posthumous, 1841; 89 pages.

Realism and romanticism blend in this novella of life in feudal Russia: a story of an impoverished nobleman turned highwayman who falls in love with his enemy's daughter.

IMPORTANCE: Pushkin, the father of Russian literature, pictures for us in this work the Russia which Chekhov, Tolstoi, and Turgenev show us in its later stage of transition leading to revolution. In Pushkin's *The Queen of Spades* (p. 291) we meet the young man determined to advance himself at all costs, in the modern manner, but in *Dubrovsky* our attention is directed to the old paternal way of Russian life. The French influence is shown in Pushkin's concise prose and swift, economical narrative.

AUTHOR: See *The Captain's Daughter*, p. 287.

RESUME: Dubrovsky's father loses his estate in a quarrel with a ruthless neighboring landowner. Young Dubrovsky comes from his regiment to find himself thus disinherited and his father dying. Determined to seek his revenge, he becomes a highwayman in the best Robin Hood manner: living in the woods, he robs and despoils the rich. He eventually enters the home of his father's enemy as a French tutor and there awakens the interest of the daughter of the house, Masha, and himself falls in love. He gives up his post swearing eternal love and help to the girl. Masha is later forcibly pledged in marriage to the old neighboring Prince Vereisky. She attempts to reach Dubrovsky for help, but her efforts fail. As they come from the church, Dubrovsky stops the carriage to abduct Masha; but since she is now married, she remains loyal to her new but hated husband and sends Dubrovsky away. The novel, though incomplete at Pushkin's death, is a finished story at this point.

Masha emerges colorless and characterless. The appeal of the novel is in the entirely Russian characters and their actions and in the absorbing pictures it gives of the old aristocratic life on Russian country estates.

COMPARATIVE: Noyes' "The Highwayman" first comes to mind, as well as the Robin Hood legends and Daphne du Maurier's *Jamaica Inn*. Leaving the story line itself, though, societal parallels may be found in Turgenev's *Fathers and Sons* (p. 369) and in Tolstoi's *Anna Karenina* for studies of Imperial Russia, the position of the serfs, the high cultural level of Russian nineteenth century society, and so on. The theme of two lovers from enemy households or national enemies is used in Gogol's *Taras Bulba* (p. 148), Keller's *A Village Romeo and Juliet* (p. 208), and others.

TRANSLATION: By Rosemary Edmonds: Pushkin, *The Queen of Spades and Other Stories*, Penguin L-119, 95¢. Well printed, handsome typographically, with a few rich wood engravings. Also contains *The Captain's Daughter* (p. 287).

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Pushkin, Alexander, The QUEEN OF SPADES (PIKOVAJA DAMA), 1834; 30 pages.

> Russian novella about an ambitious young man who seeks a supernatural formula for gambling success.

IMPORTANCE: Pushkin's hero exhibits an early example of the "young man on the make" of modern literature. Beyond the work itself, however, Pushkin deserves attention; English readers have neglected this giant of Russian literature.

AUTHOR: **See *The Captain's Daughter*, p. 287.**

RESUME: **Hermann, a young officer in the engineers, given to** fast living like all his fellows in the heyday of the Russian aristocracy, learns of an old countess who knows a magic sequence for winning at cards. To learn the secret, he unscrupulously makes friends with the Countess' companion, pretty Lizaveta Ivanova, and arranges a surreptitious entry into the countess' mansion. He arrives and waits for the old noblewoman to return from a ball. When she does, he begs for the gaming formula; she refuses, he menaces her with a pistol, and the countess dies of fright, taking her secret with her. Hermann has the effontery to attend her funeral and faints before her casket. Still weak and ill from this experience, he is surprised that night by the countess' ghost entering his room. She reveals the lucky suit of cards to the young Hermann, pledging him to gamble only once and to use his winnings to care for Lizaveta. Hermann gambles the next day and wins fantastically. He breaks his word; he continues gambling two more times, both successfully. Unwilling or unable to keep his promise to care for Lizaveta, he dies insane.

COMPARATIVE: **This hero is reminiscent of John Braine's in** *Room at the Top* or of Schulberg's in *What Makes Sammy Run?* Other similarities to ambitious young men are noted in Balzac's *Père Goriot* (p. 32) **and Maupassant's *Bel-Ami*** (p. 251). The theme of the deal with the devil, and this is what Hermann's magic formula is, will be found in references under Andrić, *The Bridge on the Drina* (p. 18).

Another youthful hero intent on getting his way is Pechorin in Lermontov's *A Hero of Our Time* (p. 227).

TRANSLATION: Nameless, in Laurel Reader, *Pushkin*, Dell LC-129, 50¢.

Racine, Jean, ANDROMAQUE (ANDROMACHE),
1667; 55 pages.

French neoclassic tragedy based on a story in the *Aeneid* and Euripides' *Andromache.*

IMPORTANCE: A penetrating study of the passions and their effect on human weaknesses. Restrained, "internal" drama, far removed from stage "action" with its obvious emotions.

AUTHOR: Racine (1639-1699) was orphaned early and was placed in Port-Royal Jansenist monastery for his education, which was strict, classical, and religious. Later in Paris he made friends with Boileau and Molière and embarked on a literary career that included the writing of twelve plays. Suddenly at thirty-seven he renounced literature and retired to a religious life, marrying, however, on the advice of his confessor. Only twice was he coaxed back from retirement into writing, to create *Esther* and *Athalie* (*Athaliah*).

RESUME: Pyrrhus comes back to Epirus bringing as his spoils from the Trojan war dead Hector's wife Andromaque and her son Astyanax. Pyrrhus loves her, though his countrymen forbid his marrying her and he is already pledged to Hermione. The Greeks send Orestes as envoy to Pyrrhus asking that he surrender Astyanax to them that Troy's succession may be wiped out. Orestes is in love with Hermione, so he hopes that Pyrrhus will refuse to deliver the child and that Orestes may thus bring Hermione back to Greece. At first this seems likely. But Andromaque's devotion to her dead husband angers Pyrrhus; he announces his determination to wed Hermione. Andromaque then agrees to marry the king to save her son's life. Hermione, once more abandoned, asks love-crazed Orestes to kill Pyrrhus. He does so as the king is leading Andromaque to the altar. The distraught Hermione accuses the astonished Orestes of murder and kills herself over Pyrrhus' body. Orestes, confused and tortured with emotion, goes mad.

A tense seesaw of overwhelming love and jealousies. To simplify the plot we might say that:

Orestes $\xrightarrow[\text{loves}]{}$ Hermione $\xrightarrow[\text{loves}]{}$ Pyrrhus $\xrightarrow[\text{loves}]{}$

Andromaque $\xrightarrow[\text{loves}]{}$ Hector (husband)

But these passions are all one-way streets and read only from left to right. The key figure to watch in the swaying emotional battle is Hermione, who endures tortures as Pyrrhus succeeds or fails at different times in his bid for Andromaque.

COMPARATIVE: Euripides' play is interesting for its differences from Racine's.

TRANSLATION: Kenneth Muir, *Racine: Five Plays*, MD-17, in splendid blank verse, $1.95. Also contains *Phaedra, Athaliah, Bérénice*, and *Brittanicus*. A college-level introduction; for a good essay on appreciating neoclassic drama, see Chapters I-II in W. G. Moore's fine *Brittanicus*, Barron's Studies in French Literature BES, 85¢.

Racine, Jean, PHAEDRA (PHEDRE), 1677; 45 pages.

Neoclassic French tragedy based on Euripides' *Hippolytus*.

IMPORTANCE: The play is worth reading for itself. It is even more interesting when compared to Racine's refining of motives and behavior to conform to what was thought "proper" in the court circles for which it was intended.

AUTHOR: See *Andromaque*, p. 292.

RESUME: It is of little value to retell *Hippolytus*; see p. 108. We shall gain more by observing differences.

COMPARATIVE: Racine as a good courtier remodeled Euripides' drama to agree with (1) etiquette, (2) Jansenism's moral responsibility, (3) authoritarianism, and (4) romanticism, in that Phaedra's all-consuming love was almost blameless. Under concessions to etiquette we observe that Racine has made the nurse, as a servile and therefore base character, responsible for accusing Hippolytus, and that the accusation does not state that Hippolytus has violated Phaedra but has only had that intention. This intention in Jansenist opinion demonstrates a moral responsibility, in that the thought is considered father to the deed. Romanticism shows in the predominantly feministic bias of Racine in concentrating on Phaedra's passion rather than on Hippolytus' blamelessness or Theseus' impatient revenge. Racine also makes it perfectly clear that Phaedra would never have dreamed of declaring her fatal love, since she is of nobility, had she not firmly believed that Theseus was indeed dead. A reaching after *vraisemblance* is evident in Racine's Hippolytus as a youth who is guilty of at least one thing—he loves Aricia, blood enemy of his father.

The play is one of inaction, or it would not be neoclassic, in which the interior struggle of each noble character caught in a situation is presented to us in speeches in which passions are restrained by intelligence.

TRANSLATION: As also for *Andromaque*, p. 292, Kenneth Muir has done a readable transcription close to the appeal of Racine's own high style; in *Racine, Five Plays*, MD-17, $1.95. Not so poetic but sometimes clearer is Wallace Fowlie's translation in *Classical French Drama*, Bantam HC-135, 60¢; includes Corneille's *Le Cid* (p. 90), Beaumarchais' *The Barber of Seville* (p. 34), Molière's *Les Précieuses ridicules* (*The Intellectual Ladies*), and Marivaux's *The Game of Love and Chance*.

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Remarque, Erich Maria, ALL QUIET ON THE WESTERN FRONT (IM WESTEN NICHTS NEUES), 1929; 175 pages.

German. A novel concerned with the "lost generation" of German youth in the trench warfare of World War I.

IMPORTANCE: Perhaps the most successful of modern war novels. In telling of the "lost generation," Remarque is not all tough, as Hemingway and Dos Passos, but is often tender and indecisive. By 1962, *All Quiet on the Western Front* had sold over three million copies in twenty-five languages.

AUTHOR: Remarque (1898-) was born at Osnabruck, and when barely eighteen he served in World War I and was wounded. After the war he became a teacher and then editor of a sports magazine. *All Quiet on the Western Front* is the first novel of what became a trilogy, including *The Way Back* (*Der Weg zuruck*, 1931) and *Three Comrades* (*Drei Kameraden*, 1938).

RESUME: Paul, Tjaden, Katcinsky, Kemmerer, Müller, Krop, and Leer live through the hell of bombardment, barbed wire, and skirmishes, but they also have joyous times roasting stolen geese and beating up Himmelstoss, a hated noncom. They are all in their teens, but they age quickly; they ask one another harsh questions about the cause and justice of war and are confused and hopeless about the coming peace. Incidents and passage of time replace an actual story line. We see the characters in every theatre of war, war as it is really played for keeps—in hospitals, rest areas, and training camps, and on visits home—and have glimpses of civilian France and Germany enduring through the war. The little squad of men disappears one by one.

The style is rapid, explicit, and graphic, but sometimes sentimental and youthful: "A little soldier and a clear voice, and if anyone were to caress him he would hardly understand, this soldier with the big boots and the shut heart, who marches because he is wearing big boots and has forgotten all else but marching. Behind the skyline is a country with flowers, lying so still that he would like to weep."

COMPARATIVE: Remarque personalizes war in the "little man" instead of the hero, as did Stephen Crane in *The Red Badge of Courage*; see the *Aeneid* (p. 389), *Song of Roland* (p. 333), or other epics, for contrast. For an American statement of the soldier in World War I, see Dos Passos' *Three Soldiers* and Hemingway's *A Farewell to Arms*; in these, one may contrast the psychologies of the victorious and the defeated nations. For similarly realistic treatment of war, see Sassoon's "Counter Attack" and "A Concert Party" or Rupert Brooke's "The Soldier."

Burlesque treatments of the individual in wartime may be found in Voltaire's *Candide* and in the wonderful but tedious novel by Hašek, *The Good Soldier Schweik*. Other propaganda efforts against war are Euripides' *The Trojan Women* (p. 112) and the Capeks' *The Life of the Insects* (p. 57).

TRANSLATION: Crest D461, no translator acknowledged, 50¢.

Richter, Conrad, THE WATERS OF KRONOS,
1960; 119 pages.

An American novel of a man's search for his past and an understanding of it.

IMPORTANCE: This is a sensitive study of the separation but continuity of two eras.

AUTHOR: Richter (1890–   ) was born in Pennsylvania, and worked for a mining company, as a bank clerk, as a reporter and editor of a weekly newspaper, and as a magazine publisher. His principal work is a historical trilogy, *The Trees* (1940), *The Fields* (1946), and *The Town* (1950), which won him the 1951 Pulitzer Prize.

RESUME: John Donner, an elderly American author, like Tonio Kröger (p. 239) returns to his ancestral site. Unionville, where the Donners always lived, now lies under the waters of a huge new federal lake. John finds the road that leads to it disappearing straight into the water; but a team and wagon and a taciturn driver come along and give him a ride miraculously right into Unionville and the past. The amazed old man now begins a sentimental journey through the town. He sees his father at work in his general store, he talks with aunts and uncles long dead, and he even sees a small boy whom he recognizes as himself. He has entered Unionville on the day of his grandfather's funeral, and he attends that. Everywhere he goes and attempts to identify himself he is rejected. It is a pilgrimage, slightly sweet and sentimental—and slightly nightmarish—that he makes, reminiscent of K's difficult try to reach the castle in Kafka's novel *The Castle*. Donner tries to warn people facing a violent death; he even attempts to warn his townsmen of the danger from the dam that is to be built. Eventually, his quest turns into a pathetic seach for his mother, who naturally but frustratingly remains just beyond his reach. A second aspect of his quest remains mysterious—his difficult inquiry into the nature of a hidden fear which had troubled his childhood and is still with him.

He falls ill, is cared for as an old stranger in the house of one of his relatives, and at last is claimed by a man who wears the title "Guard" on his uniform cap, that guard who had first permitted him to begin this adventure, and his visit is at an end.

COMPARATIVE: For a parade of bucolic characters, Edgar Lee Masters' *Spoon River Anthology*. For the theme of the return home, Hesse's *Youth, Beautiful Youth* (p. 171) and Mann's *Tonio Kröger* (p. 239). For Johnny's nightmarish attempt to reach beyond time and place, see Kafka's *The Castle*. For the theme of the submerged city, Gerstäcker's *Germelshausen* (p. 128) and comparatives suggested there. For similar fragmentation of time, Romains' *The Death of a Nobody* (p. 303) and White's *The Once and Future King* selection (p. 403).

EDITION: Bantam F-2329/9, 50¢.

Rilke, Rainer Maria, THE LAY OF THE LOVE AND DEATH OF CORNET CHRISTOPHER RILKE (DIE WEISE VON LIEBE UND TOD DES CORNETS CHRISTOPH RILKE), 1904; 55 pages of German with English translation facing.

German. A romantic and symbolistic prose-poem.

IMPORTANCE: In its theme of young men in wartime, the lay is a vivid companion piece to such works as Crane's *The Red Badge of Courage* and Remarque's *All Quiet on the Western Front* (p. 295).

AUTHOR: Rilke (1875–1926), a German expatriate, tends to be a complete European, strongly in the current of symbolism, influenced by Rodin the sculptor and by Valéry. Among other notable works are *The Notebooks of Malte Laurids Brigge*, an instrospective novel, and poetry collected in *The Book[s] of Pictures*.

RESUME: Christopher is a youth who rides with a company of knights from all nations to join the European army campaigning against the Turks in Hungary. A French cavalier gives him a talismanic petal from a rose, a lady's gift. Christopher is appointed Cornet (flag bearer) in Spork's company. The prose-poem is composed of vignettes of bivouacs, of long cavalry marches, of loneliness and of homesickness, and of dreams about a sweetheart. Spork's troupe bivouacs in a village castle, and here Christopher has a one-night love affair. He awakens to find castle and flag aflame. Escaping, he gains his horse and carries the burning standard into the midst of the enemy army. His comrades follow, but Christopher falls under a "festival" of flashing sabres.

The bare story is not enough. Much contained in Rilke's short masterpiece is obscure and fragmentary, giving the reader a feeling of beauty and mystery and subtly leading him into a study for symbolic meanings.

COMPARATIVE: As a *lai*, this might be studied with the *Song of Roland* (p. 333), *The Romance of Tristan and Iseult* (p. 40), and Marie de France's *Lays of Courtly Love* (p. 243). The young lover who cherishes a symbol of an unknown maiden is found in Chekhov's "The Kiss" (p. 73). In time and feeling, the instructor might contribute a reading of William Morris' "The Haystack in the Flood." The subject matter of Rike's poem is medieval, but the psychological treatment is personalized and contemporary. For modern comparisons, note the previous references to Crane and Remarque above.

TRANSLATION: By M. D. Herter Norton, in the Norton Library N-159, 95¢. First revised edition 1963. Simple and accurate, free of Germanisms, but unfortunately free of footnotes, also.

Rojas, Fernando de, CELESTINA, 1499; 162 pages.

Spanish. A "novel" in twenty-one "acts," the love story of Calisto and Melibea, and of the old witch-procuress Celestina who manages their affair.

IMPORTANCE: Critics generally place this second in importance only to *Don Quixote* within Spanish literature. Certainly it is one of the most lively pictures we have of Renaissance Spain, realistic, with sharply sketched and credible characters. Dialogues range from the high-flown courtly Spanish style to racy repartee and are spiced with folkloric proverbs and wit; furthermore, each character is given his own level of diction in an unusually effective manner. This is a novel of intrigue, sorcery, and skulduggery enacted by the unforgettable old priestess of love, Celestina, who goes muttering through glaring daylit streets and through misty passionate nights, always working evil.

AUTHOR: This tragicomedy is attributed to de Rojas (1475?–1538?), thought to be a bachelor of laws in the province of Toledo.

RESUME: Calisto falls in love with the haughty Melibea, and, like to die from love's fever, heeds the suggestion of his servant Sempronio and hires the old crone Celestina to aid his affair. Sempronio and Pármeno, his other servant, now plan to benefit financially at their master's expense as Celestina also plays both ends against the middle. Celestina works witchcraft on Calisto's behalf and goes to Melibea's house, ostensibly as a dealer in sewing materials. She slyly achieves a slight favor from Melibea for Calisto and shrewdly uses this as a psychological wedge to begin the spiritual degeneration of the proud maiden. Eventually, Celestina accomplishes Melibea's ruin. Meanwhile, Sempronio and Pármeno, angry with the witch for appropriating all the profit from this affair, wait at her house and murder her. The murderers are in turn set upon by Elicia and Areusa, servant and friend of Celestina, who summon a crowd that does the murderers to death. Centurio promises Elicia and Areusa that he will have Calisto killed, since Calisto was responsible for Celestina's death. However, Calisto dies in a fall from a ladder while making a tryst with Melibea. Melibea, ruined and grief-stricken, ascends a tower, nobly addresses her father below, and plunges to her death.

Almost every character in *Celestina* shows varying degrees of mendacity and dishonor; this is a vulture world where everyone is out to feed and fatten himself.

COMPARATIVE: Hardly a tragedy (for all the characters are despicable), this work has few descendants; however, Dürrenmatt's *The Visit* (p. 106) shows the same type of vulture world, as does Fellini's movie and its script, *La Dolce Vita*. The theme of the lovers' double death is found in Chikamatsu's *The Love Suicides at Sonezaki* (p. 78). The character of Celestina in her machinations resembles somewhat the old woman of Pérez Galdós' *Doña Perfecta* (p. 279), and the malevolence she shows is that of the raconteur in Lagerkvist's *The Dwarf* (p. 221), which latter work reveals some other psychological parallels.

TRANSLATION: By Lesley Byrd Simpson, University of California Press Cal-26, $1.25.

Romains, Jules, pseudonym for Louis Farigoule, THE DEATH OF A NOBODY (MORT DE QUELQU'UN), 1911; 101 pages.

French. An early experimental short novel whose movement is rapid in spite of an almost entire absence of events.

IMPORTANCE: See above. Romains invented a movie-like technique for tracing a mass effect upon many lives, an influence on later novelists such as Malraux in *Man's Fate* (p. 234). Also in the modern manner, "the subject of *The Death of a Nobody* is not a man; it is an event," as Romains writes, so that the emotional distance, much valued by later novelists, is achieved early here.

AUTHOR: Jules Romains (1885–) was the son of a teacher and himself taught philosophy. His epic-novel *Men of Good Will* (*Les Hommes de bonne volonté*) in twenty-four volumes is the most ambitious attempt to describe the whole situation of society since Balzac's *Comédie Humaine* (see pp. 30 and 32 for two novels from Balzac's panorama).

RESUME: Jacques Goddard, a retired railroad engineer, dies at sixty in his Paris rooming house, alone, more or less friendless but not unknown. Other tenants subscribe for a wreath, his eighty-year-old father comes from the provinces for the funeral, and a sizeable group of mourners accompanies Goddard's body to the church. On the way, a labor-police riot is traversed, but fighting stops as the rival factions acknowledge the group consciousness of death. After the ceremony, Jacques Goddard then begins his real death as piece after piece of memory of his existence disappears or grows dim in one acquaintance after another.

A minor classic, a fascinating idea, written in wonderful, direct prose; maybe a difficult work to teach, but probably worth the trouble.

COMPARATIVE: Both Romains in this novel and Tolstoi in his pre-existentialist *The Death of Ivan Ilyitch* deal with the same subject, the death of an individual. In Tolstoi's study, the individual is kept from living individually by the concepts of him in groups to which he belongs, but from which he is freed by death; in Romains' idea, the individual is the affective force upon the group, which, as in Donne's "for whom the bell tolls," sees itself upon the confrontation of the individual's death. Jacques' life endures after his death as does that of Gogol's hero in *The Cloak* (p. 144).

An interesting variation of this novel by Romains is in Conrad Richter's *The Waters of Kronos* (p. 297), which looks at the opposite side of the mirror: this time the lasting or diminishing of a social group as it persists in one man's aging memory.

TRANSLATION: By Desmond McCarthy and Sidney Waterlow, Signet CD-54, 50¢. Foreword by the author, afterword by Maurice Natanson.

Rostand, Edmond, CYRANO DE BERGERAC,
1897; 124 pages.

French. Romantic tragicomedy in five acts.

IMPORTANCE: *Cyrano de Bergerac* was a resurgence of romanticism against the dominant naturalism of the period, under the domination of Antoine's Théâtre Libre. Moreover, it offers more fun, excitement, nobility, and pathos (all fortunately blended) than any theatregoer can hold out against.

AUTHOR: Rostand (1868–1918) was born in Marseilles. He admired Goethe and Shakespeare, and both writers influenced him against the rigidities of French neoclassicism (see Corneille, p. 90; Racine, p. 292; Voltaire, p. 393). Rostand wrote much verse in addition to *Cyrano de Bergerac*, and other plays include *Chanticler*, a satirical beast-fable drama; *L'Aiglon* (*The Eaglet*), concerning Napoleon's son; and *Les Romanesques* (*The Romantics*), later to appear on Broadway as *The Fantasticks*.

RESUME: Cyrano de Bergerac was a real life personage in seventeenth century France, author of such science fiction and philosophical phantasies as *A Voyage to the Moon*, preceding Jules Verne (p. 391).

In Rostand's play, Cyrano enjoys two distinctions in Paris —he is the deadliest of all swordsmen and has the longest nose in all France. He is sensitive about this nose and will duel with anyone over a fancied insult to his appearance. In love with his cousin, Roxane, he hesitates to reveal his love because of his ludicrous appearance. Instead, he agrees to help a slow-witted but handsome, tongue-tied fellow Guardsman, Christian, to pay court to Roxane, something Christian does not have the wit and vocabulary to do. Under her balcony Cyrano whispers words which Christian repeats to win her love. To Roxane, Cyrano writes love letters signed with Christian's name. This unfair illusion, adding splendor to Christian's name and Roxane to be his wife, is maintained until Christian has died in battle and both Cyrano and Roxane are aged. At the play's end, Cyrano's nobility of character and love-craft are accidentally revealed in a touching scene, and Roxane knows that the words and the soul she had loved were really those of Cyrano. Rostand picked a lively hero, and the play abounds in humor, heroics, and swordplay.

COMPARATIVE: For other swashbuckling heroes, something like Cyrano—as much as any hero could be: Dumas' *The Three Musketeers* (p. 104) and sequels, or Pushkin's *The Captain's Daughter* (p. 287) with its Russianized Gascon-type hero, or even those soldiers-of-fortune of the series of P. C. Wren (*Beau*

Geste, p. 411). Roxane, as the type of *précieuse heroine*, is made fun of in Molière's play *Les Précieuses ridicules*.

TRANSLATION: By Brian Hooker, Bantam Books JC-146, 40¢; the best, most spirited translation; blank verse. Another good translation is Humbert Wolfe's in *Four Modern Plays*, 2nd Series, Holt, Rinehart & Winston, 95¢, and includes Ibsen's *Rosmersholm*, Wilde's *The Importance of Being Earnest*, and Gorky's *The Lower Depths*.

Saint-Exupéry, Antoine de, NIGHT FLIGHT (VOL DE NUIT), 1931; 128 pages.

French novel about French air pioneers flying the mail in the Andes.

IMPORTANCE: Saint-Exupéry's is matchless prose, strong, brooding, and poetic, and helps to build the considerable action into epic proportions. The heroism is the everyday type, often unsung, of men who do their duty well for duty's sake.

AUTHOR: Saint-Exupéry was born in Lyons in 1900. He rebelled against his Jesuit education, failed his naval academy exams, and found in flying at last a satisfactory career. He flew as an officer in Morocco and in 1926 became a commercial pilot. He visited the United States in 1943 and here published *The Little Prince*, a beautiful children's fairytale and adults' allegory. That year he went back to North Africa as a flight instructor. Later, as a reconnaissance pilot over southern France, he made one too many flights and was reported missing in 1944.

RESUME: The story objectively is that of Fabien making a night flight towards Buenos Aires. Suddenly caught up in a cyclone, he is running low on fuel and unable to make radio contact with anyone because of the lightning; he struggles to reach a landing field but instead disappears. Subjectively, while the story still partially concerns Fabien, his courage and his emotions, others enter the story: Fabien's new wife, who awaits news of him with diminishing hope and faces the truth; Robineau, the airport inspector; and especially Rivière, chief of the airmail service. Rivière is the hero of the novel. His duty is to stifle emotions, to insist on absolute obedience without mercy, and to be feared and respected rather than liked, so that the mail service may be established. Conflicting pulls beset him as he faces sovereign duty but feels the calls of sympathy for Fabien's wife, for Fabien, and for old Leroux, the veteran mechanic who must be dismissed after years of service because of one slight mistake.

The airmail service is a machine that moves and keeps on moving because of men like Rivière, and the personal tragedies happen and are dismissed and forgotten.

This is a novel one does not quickly forget. Saint-Exupéry gains his effects by the technique of understatement, allowing tragedy to exist without notice by the technique of emphasizing slight events which become significant to Rivière and hence to the whole service, and by the technique of antiheroism which itself thus becomes a measure of man's capacity to endure.

COMPARATIVE: The duty, habit, and persistence of the major characters may be found in the old man in Hemingway's *The Old Man and the Sea,* which also employs the technique of heroic understatement. One is also reminded of Fate as dramatized by Cocteau in his *The Infernal Machine* (p. 81). The characters of Saint-Exupéry are men with missions, dedicated like Aeneas (p. 389), the captain in Conrad's *Youth* (p. 87), or Ch'en in Malraux's *Man's Fate* (p. 234). The technique of building a novel from slight events is the method of Jules Romains in *The Death of a Nobody* (p. 303). Finally, the courage and decisions of Rivière, alone in a thankless job, recall the role of King as Creon sees it in Anouilh's *Antigone* (p. 20) and Sophocles' *Antigone* (p. 335) or *Oedipus Rex* (p. 339). The general description of the mood of the growing storm, and the anxious people who observe its progress, is similar to that of the unusual little novel by George R. Stewart, *Storm.*

TRANSLATION: By Stuart Gilbert, excellently done in Signet Classic CD-46, 50¢; foreword by André Gide.

Sartre, Jean-Paul, THE FLIES (LES MOUCHES),
1943; 78 pages.

French. Existentialist drama in three acts, based on Sophocles' *Electra* and Aeschylus' *Oresteia.*

IMPORTANCE: Demonstrates the continued vitality of the Greek and Trojan legends and Sartre's curious adaptation of the Atreus story to the contemporary "philosophy" of existentialism.

AUTHOR: Sartre (1905-   ) graduated in philosophy from the École Normale and traveled over Europe until 1939, when he entered the French army. Taken prisoner in 1940, he escaped to Paris and reentered teaching, became an important writer, and edited the underground resistance paper *Combat.*

RESUME: See Sophocles' *Electra,* p. 337.

COMPARATIVE: Existentialism has been thought to define existence (in paraphrase) as a hole in Nothingness. Orestes in *The Flies* states as a corollary the self-determinism of this movement's beliefs: "I, Zeus, am a man, and every man must find his own way." This statement explains Orestes' philosophical rejection of old religions and old social habits that "free" him for the revenge slaying of the tyrant Aegisthus and of his mother, Clytemnestra, who fifteen years before killed Agamemnon on his return from the Trojan War. The plot resume follows that of Sophocles' *Electra* (p. 337), which may be consulted.

However, the significant changes that occur with Sartre's philosophy must be briefly noted here: The village of Argos shares in the complicity of Agamemnon's murder; thus all of society partakes of individual guilt. Religion is based on fear, the populace wallows in guilt and enjoys the ritual of it, the people worship the dead and delight in the punishment of such grief and guilt as the dead remind them of, and Orestes, the one person who *acts,* thus is able to take over the penitence for all of society's guilt. The Aeschylean *Oresteia* is compressed almost wholly into this one drama, since here are the Harpies, and here also is the expression of Orestes' personal "freedom" from them which consists in acceptance. Zeus himself is on stage in Sartre's play, a decadent symbol of punishment and death and delight in both—so much for the existentialist view of a creator. The wonderful, tense, hate-ridden figure of Electra that we knew in Sophocles and Aeschylus (or in Mérimée's *Colomba*) here turns into a girl who outwardly is courageous enough to offer garbage to the altar of Zeus and screams for revenge, but who weakly collapses once she learns the price of guilt. The Harpies which are the symbols of the gods' vengeance against man or man's curse on himself are present in Sartre's

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changed mythology, but they are not nearly as pervasive and effective as the household flies, significant of corruption, which fill Argos and make man's punishment an everyday and familiar thing.

The theme of the morally diseased small town: *Fuente Ovejuna* (p. 381), Orbajosa in Pérez Galdós' *Doña Perfecta* (p. 279), Quellen in Dürrenmatt's *The Visit* (p. 106), Giraudoux's town in *The Enchanted* (p. 136), *Germelshausen* by Gerstäcker (p. 128), Ibsen's *An Enemy of the People* (p. 185), and *The Man That Corrupted Hadleyburg*, Mark Twain.

The play is wordy in the French theatrical style, but the often startling realism and the changed character emphases make it a rewarding bit of theatre.

TRANSLATION: Translated by Lionel Abel, *No Exit and Three Other Plays*, Vintage V-16, $1.45. A handsome book in clear typeface, which includes *No Exit*, *Dirty Hands*, and *The Respectful Prostitute* (p. 311).

Sartre, Jean-Paul, THE RESPECTFUL PROSTITUTE (LA PUTAIN RESPECTUEUSE), 1946; 32 pages.

French. A one-act tragedy; the race problem in the United States as seen by a sensitive French philosopher.

IMPORTANCE: This novel is a brilliant slash at the curtains of deceit and is thus provocative politically and "morally." It is highly discussionable material. Mature students will be able to appreciate the psychological implications of the events and the victimization of the characters.

AUTHOR: See *The Flies*, p. 309.

RESUME: Yesterday, on a train, Lizzie was assaulted by two drunken white men; in the same car were two Negroes. The two white men tried to throw the Negroes out of the car. One was shot, but the other escaped. As the play opens, this Negro shows up at Lizzie's rooming house and begs her for asylum. She turns him away. Fred, her "friend," worms the story out of her and tries to bribe her to lie to the police, to say that it was the Negro who assaulted her. Fred is the cousin of the man who killed the other Negro. Later, Fred's father, a silver-tongued Senator, visits Lizzie and wins her sympathy for the white mother who must suffer for her son's disgrace if Lizzie does testify to the true course of events. He also pleads the importance of racial solidarity. Lizzie finally signs a false statement. When next the Senator visits her, he brings a hundred dollar bill for her reward, though she says that a note of thanks in the mother's own handwriting would have meant more to her. After the Senator leaves, the Negro reappears at her door. She hides him in the bathroom. Fred comes to Lizzie's and discovers him; the Negro flees and is shot. Lizzie, sick with disgust, realizes that she has been victimized to allow color lines to override the truth. When Fred begs her to be his permanent fancy woman, she is too weak and ill to do other than consent.

COMPARATIVE: Richard Wright's *Native Son* (a book one will not forget easily), Oliver LaFarge's *Laughing Boy* (p. 219). White overlordship also appears grimly in Steinbeck's *The Pearl* (p. 343) and indulgently in his *Tortilla Flat*. The theme of the honorable courtesan is an old one in literature, from Mary Magdalene through Chikamatsu's heroine in *The Love Suicides at Sonezaki* (p. 78), Maupassant's in *Boule de Suif* (p. 242), and many others. By contrast, the evil one appears in Maugham's *Of Human Bondage* (p. 247). To study the same dilemma of moral decision, we suggest Faulkner's *Requiem for a Nun*, which Sartre translated into French and which may have influenced his dramatic method in *The Respectful Prostitute*.

TRANSLATION: Lionel Abel translates this drama in *No Exit and Three Other Plays*, Vintage V-16, $1.45.

Sartre, Jean-Paul, THE WALL (LE MUR), 1939; 17 pages.

French. A short story seizing the essence of existentialism: a man faced with death must suddenly determine the value of life.

IMPORTANCE: Existentialism, hardly a philosophy, more of a literary movement of Kierkegaard, Kafka, Camus, Sartre, and other Europeans, is a dominant theme of our time. Being is everything, the existentialist says, but not merely being, which could be quietism, is important; what counts is the activity and its effect on the individual. Each man is alone, and after his existence there is nothing. But this simplification is not all of existentialism; these are the aspects that fit our story best.

AUTHOR: See *The Flies*, p. 309.

RESUME: In Spain during the civil war, 1936, Tom, Juan, and the narrator are captured, interrogated, and put into a coal cellar to wait out the night before their execution. Two guards and a medical doctor are with them. The doctor is there to observe their psychological behavior, something which the narrator too is doing but doing from both interior thought and exterior action. Fear and common feeling bring the three imprisoned men together for brief contacts, but these feelings also separate them as individuals. "I didn't see why, just because we were going to die together, I should like him any better," the narrator thinks. He begins to feel that everything that had ever happened to him, everything his body had done or stood for, was false and separate; not love or comradeship or nature or wine counted in the least: "I was alone." The only solid fact is the wall next morning against which they are to die. At dawn, Tom and Juan are taken out and shot. The narrator is interrogated further as to the hiding place of Ramon Gris. He refuses to tell, not because he cares any longer; everyone is going to die anyway, he considers, and who cares whether Ramon is important to Spain? Who cares about anything? To put off his questioners, the narrator tells them to look for Ramon in a cemetery. Our narrator is freed in detention. Later a fellow prisoner brings him news that Ramon has been found in the cemetery (he had suddenly changed his hiding place) and was shot. The narrator concludes his tale: "I laughed so hard the tears came to my eyes."

COMPARATIVE: Meursault in prison, in *The Stranger* (p. 55), wrestles with and solves the same problem of human identity and its worth. Andreyev's characters in *The Seven That Were Hanged* (p. 16), not subjected to the same aloneness as Sartre's prisoner, arrive at a quite different answer—a sort of brotherhood does exist, a tenderness among men. Like Sartre, Ernest

Hemingway looks at fate operating within the Spanish civil war in *For Whom the Bell Tolls*. Other thematic references may be found in Koestler's *Darkness at Noon* (p. 215) and Malraux's *Man's Fate* (p. 234).

TRANSLATION: By Lloyd Alexander in *The Best Stories of the Modern Age*, Premier D-150, 50¢; includes part of Kafka's *Metamorphosis* (p. 202), Conrad's *Youth* (p. 87), and good representatives stories by Mann, Chekhov, Maupassant, Faulkner, and others. Lloyd Alexander's translation of "The Wall" is also in *Short Fiction of the Masters*, edited by Leo Hamalian and Frederick L. Karl (Putnam: New York, 1963), $3.95, one of the best anthologies of modern short fiction available.

Schiller, Friedrich, MARY STUART, 1800; 110 pages.

German. A classical verse drama in four acts, brought many times to the American stage.

IMPORTANCE: This type of drama grew out of the eighteenth century Enlightenment and observes that obsession with the duality of man's nature which is a continuing theme in German literature. Schiller was the first German playwright to gain wide attention abroad and was contemporary with Goethe (p. 140) and Kleist (p. 213).

AUTHOR: Schiller (1759–1805), like Kleist, though by nature a poet, was forced unhappily into an army career. His study of law and medicine, however, sustained him. When he wrote his first play, *The Robbers*, his superior officers frowned on him, and he was forced to leave his career for the doubtful one of a creative writer.

RESUME: Mary Queen of Scots is imprisoned in London where she has gone to ask protection of her cousin and rival, Queen Elizabeth. Mary had pretended the right of succession to the English throne. The tense emotional drama which Schiller makes of this situation is concerned with Mary's ups and downs of fear for her death and hope for her escape, and playing against this is Elizabeth's indecision between her moral doubts and the good of the realm. Other figures involved in this seesaw are Lord Burleigh, who asks for Mary's head, for Burleigh is the perfect statesman concerned only with the good of his country, and Lord Shrewsbury, who begs Elizabeth to show mercy for her prisoner. In between is Leicester, Elizabeth's favorite at court, in love with Mary Stuart secretly but for his own advantage trying to win the hand of Elizabeth. On poor Mary's side are a few loyal but powerless servants and Mortimer—a converted Catholic who serves as warder to Mary and is organizing a plot to kill the Queen and free Mary. In this drama Mortimer and Leicester ably play against each other the roles of fanatic and selfish man. One memorable scene occurs in the Act III meeting of Elizabeth and Mary for the first time, where two queenly egos clash in striking displays of pride and character. Mortimer's plot fails, Mortimer kills himself, and Leicester, who is involved by the receipt of a letter from Mary, has to consent to oversee Mary's execution. After the deed is done, Elizabeth is seen almost alone at court—Burleigh gone, Shrewsbury resigned, Leicester fled to France, and the price of being a queen paid in full.

As in classical Greek drama, this is a conversation piece with most of the action being reported, and so it should be dull material for the contemporary audience. It is not; Schiller's wonderful use of the pride and passions of his two queens, the suspense that is built in the two parallel alternatives confronting each queen, and the swaying balances of courtier against courtier keep interest, even in reading, at full height. The translator of this piece has been faithful and poetic.

COMPARATIVE: Mary's position of exile and ill treatment in a strange land and of enduring hopeless love reminds one of the situation of Medea in Corinth (p. 111). There are other parallels to be drawn with Racine's title character of *Andromaque* (p. 292), another exile who has to await the whims of her captors; and Mortimer bears some comparison with Orestes. Robert Sherwood wrote on the same subject in 1933 with *Mary of Scotland*, with the lesser problem of concentration on Mary alone.

TRANSLATION: By Theodore H. Lustig in *Classical German Drama*, Bantam Classic SC-170, 75¢. Also contains Lessing's *Nathan the Wise*, Goethe's *Egmont*, Kleist's *Prince of Homburg*, and *Danton's Death* by Büchner.

Schreiner, Olive, THE STORY OF AN AFRICAN FARM, 1883; 272 pages.

> A novel of rustic life in South Africa one hundred years ago, but modern in its heroine, who makes a courageous foray into the outside world in search of love.

IMPORTANCE: In its time a sensational examination of women's rights. It is a beautiful, serious study of human loneliness. It is further interesting as a solitary novel from a gifted author (see also Alain-Fournier, p. 9).

AUTHOR: Schreiner (1855–1920) was born in Basutoland, South Africa, a daughter in a German missionary family of twelve children. She made her living as a governess, wrote this novel in her twenties, and brought it to England for publication. George Meredith discovered it. After eight homesick years in England, Schreiner returned to Africa, married, and helped her husband in politics.

RESUME: A strange family lives on a desert farm in South Africa: Waldo and his German father, Otto, the overseer for Tant' Sannie's farm; Tant' Sannie, a fat Boer woman whose second husband has died and left her to rear his English daughter, Lyndall; and Em, Lyndall's orphan cousin. The three children are sensitive and ingrown and filled with the terror of primitive Christianity. A sinister adventurer named Bonaparte Blenkins comes to the farm and insinuates himself into the family through the kindness of the old German and the weakness of Tant' Sannie. By courting the Boer woman, Napoleon's position is made unassailable; he drives out Waldo's father and cruelly abuses young Waldo. But he is discovered making love to a niece of Tant' Sannie's and is sent packing. In Book II, Waldo meets a stranger who tells him an allegory of life (Chapter 15) which is crucial in the novel. A new English overseer, the feminist Gregory, courts Em and wins her consent. In the wonderful Chapter 18 there comes the hilarious courting of Tant' Sannie by the little Piet Vander Walt. Lyndall comes back from her city school, disillusioned with what she has learned about life, captivates Gregory away from her good friend Em, and proposes marriage to him. But impulsively Lyndall sends for a friend from the city and asks him to take her away with him. With Lyndall gone, Waldo goes out into the world to seek not fortune but himself. Gregory, driven with grief over Lyndall, goes out to find her and after a long hunt finally meets her, her baby dead, she herself abandoned and ill. Gregory, dressing as a female nurse, takes care of her until she dies. The last scenes are of Waldo's return with his eyes unhappily opened. Gregory too returns to tell Lyndall's story. Greg and Em, reconciled, once more agree to marry.

The atmosphere of the story is compounded of many elements: the tremendous loneliness of the open country, its wild beauty (see also Thomas Hardy's descriptions), the polyglot mixture of racial characters, the Biblical mood, and the tale itself of children and their exquisite sadness—these children who, even when adult, keep both innocence and sadness.

COMPARATIVE: For the African locale, Paton's *Cry, the Beloved Country* a century later. The character of Napoleon Blenkins is straight Mr. Jingle from Dickens' *Pickwick Papers*; the German, Otto, is a pathetic character also out of Dickens; and the other adults are caricatured in Dickens' manner. The delightful and complex heroine searches for and recognizes truth as Giraudoux's young girls do (pp. 134–139), rebels against convention like Nora in Ibsen (*A Doll's House*, p. 183) or Nora in Synge (p. 353), and ends tragically like Madame Bovary (p. 116) or Anna Karenina (p. 364). Tant' Sannie is almost a Wife of Bath. For the theme of individual loneliness, see Conrad (pp. 85–87).

EDITION: Premier World Classics D-100, with introduction by Bergen Evans, 50¢.

Seneca, Lucius Annaeus, THYESTES, A.D. 20–63 (?); 30 pages.

Roman tragedy. For revenge, the Greek Atreus murders the sons of his brother Thyestes and serves them to him in a banquet.

IMPORTANCE: This incident, and the subsequent wrath of the gods, invokes the curse on the House of Atreus which served Aeschylus and Sophocles with dramatic themes; see *Agamemnon* (p. 3), *Electra* (p. 337), the *Choephoroe* (p. 5), and the *Eumenides* (p. 7).

AUTHOR: Seneca (4 B.C.–A.D. 65) was born at Córdoba, Spain, into a family of civil servants of imperial Rome and studied under Stoic philosophers. He was a lawyer, was exiled under Claudius and Messalina, was recalled, and served as tutor and minister to the infamous Nero. After a quarrel with this emperor, Seneca withdrew to private life and writing, but fresh political and personal conflicts ensued, and he was ordered to end his life.

RESUME: Atreus, king of Mycenae, determines to seek revenge on his banished brother Thyestes because of Thyestes' seduction of Atreus' wife, Aërope. Like Hamlet, he plots to find the most appropriate method for vengeance. Declaring an amnesty, he invites Thyestes and his sons back to Mycenae to share the kingship with him. Once the unwilling and doubting Thyestes returns, to be feted and dressed in royal raiment, Atreus binds the three young sons and kills them as living sacrifices on the temple altars. He dismembers the youths, stages a monstrous cookout, and serves them as a feast to the inebriated Thyestes. Their heads he brings in later to sober Thyestes with the horrible knowledge of what he has eaten.

Seneca muffs or deliberately underplays the fact of the curse laid on the House of Atreus and excessively states Thyestes' horror in most philosophical utterances.

The style of this author is heavily aphoristic ("Holding sovereignty is accident, giving it, virtue"), filled with cruel banter ("Now give me back my children!"—"I shall, and nothing shall ever take them from you."), uses of parallelisms, and fondness for almost Elizabethan horrifics in the minute descriptions of Atreus as a meat-cutter.

COMPARATIVE: This is the only full dramatic treatment of the Atreus-Thyestes conflict and resolution; other mentions throughout classical theatre are referential. However, comparisons should be made to those dramas mentioned in "Importance" above, and this play will serve well to indicate influences on Shakespeare and the theatre of his time.

The sacrifice of children is a recurrent theme in ancient literature; see the legends about Iphigenia and the Biblical example of Isaac, also the references to Tantalus used by Seneca in this drama.

TRANSLATION: By Moses Hadas, Library of Liberal Arts, 50¢.

Shaw, George Bernard, ARMS AND THE MAN, 1894; 99 pages.

British. A three-act look with laughter at war, patriotism, idealism, and pretence.

IMPORTANCE: Ridicule of the glories of war and the hero do not begin with Shaw; the heroic age and the age of chivalry had to end, and modern weapons had to be invented to make warfare mass slaughter and no longer sporting. *Arms and the Man* joins a distinguished list: Voltaire's *Candide*, Stendhal's *The Charterhouse of Parma* (the hero at Waterloo), Hašek's *The Good Soldier Schweik*, the Capeks' *The Life of the Insects* (p. 57), and Celine's *Voyage to the End of Night*, all of which include the snicker at flag-waving.

AUTHOR: Shaw (1856–1950) was born in Dublin but did not stay in Ireland to take part in the Irish literary revival that produced Synge, Lady Gregory, O'Casey, and Yeats. He was a journalist, a drama and music critic in London. As a drama critic, Shaw did much to promote Ibsen on the British stage, since Shaw was fond of the same material as Ibsen: the smugness, pretension, and superficiality of society.

RESUME: Into the chaste bedroom of Raina Petkoff, Bulgarian aristocrat, climbs Bluntschli, a Swiss mercenary fleeing in the rout of the Serbian army in which he is serving. Raina, at first terrified, is amused at this unsoldierly soldier who carries chocolates in his cartridge pouch; she hides him as the Bulgarian search party enters. Bluntschli tells her of the disaster in which, with accidental heroics, the Bulgarian hero's horse ran away with him and charged Bluntschli's position. The "hero" happens to be Raina's fiancé, Sergius. When peace is signed, Raina's father and Sergius return with an amusing tale of how an enemy soldier was hidden in a Bulgarian girl's bedroom. Raina and her mother are not amused. Bluntschli pays a return visit to the Petkoffs to bring back the clothing he borrowed for his escape, not knowing that Raina has slipped into the coat pocket a picture of herself inscribed to her chocolate soldier. Petkoff almost discovers the portrait. The pompous Sergius makes a play for Louka, a servant girl, while Raina falls in love with Bluntschli. But when it comes to a question of marriage into the pretentious Petkoff family, the major and his wife will have nothing to do with it, until Bluntschli reveals himself to be a prosperous Swiss hotel owner whose father has left him seventy carriages, four thousand tablecloths, three hundred servants, and so on.

The humor comes out in the mustache-twirling bravado of the artificial hero Sergius, contrasted with the hard-biting sarcasm of the professional soldier, Bluntschli; and in the pretentiousness of Raina and the scheming matter-of-factness of Louka her maid. War as administered by the blundering Petkoff and the lionlike Sergius is a comic opera affair, which only a good business man and hotel owner can manage properly.

COMPARATIVE: Oskar Straus wrote a clever comic opera, *The Chocolate Soldier*, on Shaw's play. Other comparative works are cited in the paragraph "Importance" above.

EDITION: Bantam FC-256, 50¢.

Shaw, George Bernard, SAINT JOAN, 1923; 109 pages, preface 48 pages.

British. Shaw called this "a chronicle play in six scenes and an epilogue." In his usual manner, it is a tragedy with a wry comic twist.

IMPORTANCE: A wise and witty play. For our purposes, it is included for comparison with Anouilh's *The Lark* (p. 24), which gives us a French subject treated by an Anglo-Irishman and a Frenchman. The play also demonstrates thirty years of change in the mechanics and concepts of theatre technique.

AUTHOR: See *Arms and the Man*, p. 321.

RESUME AND COMPARATIVE: Unlike Anouilh's, Shaw's story of Joan is handled chronologically without any flashbacks, scenes dissolving one into another, or direct speeches to the audience (Shaw preserves the illusion of theatre). In Shaw's vision of drama, it is meant to create an illusion of real events and real personages; Anouilh's method has been to discard *Hamlet*, figuratively, and to expose "the play within the play." Anouilh's sardonic humor, then, is beamed at the audience as participating in an act of theatre, and his humor and manner of narration can wear a little thin, particularly if one is not in the mood; Shaw's humor is between one character and another, and we enjoy the discovery of it rather than the participation. The epilogue that Shaw introduces at the end of the play is that which Anouilh's drama takes as almost its entire concern; Anouilh, instead of keeping this probable epilogue as an entity, blends it through the "present" production of action and dialogue.

Though Shaw's title is ironic (the "Saint" is tongue-in-cheek, as he betrays in his wonderful preface), the character of Joan emerges with dignity more intact than in Anouilh's drama; she is less harried by aftermaths, of which Anouilh's percipient "Sunday child" (p. 24) Joan is aware, even while the chronological portions of the play are being enacted. Minor characters also gain in sharpness due to Shaw's handling: Dunois and LaHire are sketched in quickly and powerfully in *Saint Joan*.

In contemporary theatre (such as Anouilh's), once the novelty of the exposé has worn off (the knowledge that is merely dramatics, and not real life), one misses the pathos of Joan's situation and mistrusts every speech of all the characters, knowing that no matter how noble they sound, these lines are to be believed in by no one—not the dramatist, not the characters (for there are no people on Anouilh's stage), and not the audience.

Profiting by this assumed and easy attitude, however, and benefiting from advanced stagecraft, Anouilh does involve us more deeply in the physical action, and he is able to keep all the chronological elements of the story before us at one time. We see Aristotle's exemplary, gigantic beast actually whole from end to end and can reconstruct the entire story almost from the first lines. We would like to suggest that the modern method is possible with all audiences only when they come to participate in theatre with the same foreknowledge as the audiences of classical Greek performances: one has to be involved in a familiar story—that of Joan, Antigone, Becket, and so on —if the modern dramatist's method is not to get in the way of his story and end in confusion for the spectator.

Shaw's humor gains the force of the unexpected, as in the "miracles" of Joan which Shaw invented—the hens begin laying like mad, Foul-Mouthed Frank drowns in a well for swearing in the Maid's presence, and the Archbishop *blushes*. In contrast, Anouilh's humor is delightful, if sardonic, but he telegraphs it at every turn, and Anouilh, unlike Shaw, models his humor not on his characters but on himself (an external Gallic tradition).

See also Maxwell Anderson's *Joan of Lorraine*, in *Three Plays by Maxwell Anderson*, Washington Square Press W-670.

EDITION: Penguin PL-3, 65¢.

Sholokhov, Mikhail, AND QUIET FLOWS THE DON (TIXIJ DON), 1934; 518 pages.

Russian. Parts I and II of the tetralogy *Tikhi Don* that epically chronicles the adjustment of the fierce, agrarian Don Cossacks to the new orders of the Russian and Soviet revolutions.

IMPORTANCE: Sholokhov in this series is one of the first Europeans to return to the realism of the nineteenth century, coupling this tendency with a beautiful and dramatic sensitivity to nature. Not only by geography does this novel remind one of Tolstoi's *War and Peace*; Sholokhov's concern also is with the individual caught up in great events.

AUTHOR: Sholokhov (1905–) was born in the Cossack region. His education came to a standstill with the Russian civil war of 1918, following the debacle of Russian participation in World War I. He odd-jobbed until his collection of short stories about the Don country, *Tales of the Don*, in 1926 established him as a leading Soviet writer. He does not treat his subject matter in a proletarian or political manner, however, and so is unusual in Russia's predominantly ideological contemporary literature. He won the Nobel Prize for literature in 1965.

RESUME: To Tatarsk village, Prokoffey Melekhov brings a Turkish bride, and, though she as a foreigner is hated and killed by the Cossacks, Prokoffey establishes a patriarchy. His grandson is Gregor. Only part of the story is concerned with Gregor's love affair with Aksinia, wife of Stepan. After Stepan returns from army service and beats Aksinia, and Gregor is cast out of his home by his father Pantaleimon, Gregor and Aksinia take service with the Listnitskys, landed, military, petty aristocrats. Eugene, the Listnisky son, finally seduces Aksinia away from Gregor. Gregor, with his fellow Cossacks, is inducted into the army and serves bloodily in Poland during World War I. The old quarrel with Stepan over Aksinia smolders on. The horse-mounted Cossacks, anachronisms in this new sort of war, suffer and die, fighting with sabres as well as machine guns; back home, the villagers, deprived of their manpower, endure and starve. This novel takes us up to the confused jockeyings for power among the many new political parties and to Gregor's reconciliation with the wife he had left because of Aksinia; and this wife, Natalia, is a sweet and memorable character in the novel.

COMPARATIVE: We have mentioned *War and Peace*. *Taras Bulba* (p. 148) of Gogol is yet another Russian novel that demonstrates the continuity of the epic tradition in the Slavic novel.

Azuela's *The Underdogs* (p. 28) is another look at the man of the soil immersed in fierce and unexplainable war; see also Remarque (p. 295) for other comparatives.

TRANSLATION: By Stephen Garry, Signet CQ-189, 75¢.

Silone, Ignazio, FONTAMARA, first version 1930, revision (this translation) 1959; 224 pages.

> A novel laid in an Italian mountain village, where bureaucratic government is slowly removing the final human rights from simple people who cannot understand what is happening.

IMPORTANCE: In a period of history less flooded with words than ours is, this book might have swept the world with reform or revolution.

AUTHOR: Silone was born in 1900 in central Italy, at Pescina, a small town similar to his Fontamara. His sense of cosmic tragedy was hastened by the 1915 earthquake which killed fifty thousand people. He matured in a climate of cynical and careless government. Mussolini's rise to power drove him into exile in Switzerland, where he wrote the novels reviewed in this book. He has now returned to Italy.

RESUME: It is difficult to decide if this story is that of the town, Fontamara, taxed to death and farmed to death high in its mountains, in deadly and hopeless competition with the cities of the plain, or if it is the story of Berardo, who alone revolts. The narrative is compounded of successive taxations and punitive measures against the peasant town, concluding with the diversion of its only water supply to nourish the fields of a government-aided entrepreneur, the Trader, who, to the peasants, is the devil. It is also the story of Berardo who is fated to die as a revolutionary and does so, in prison, giving his life simply and without flourish in order to spread the news of the abuses against Fontamara. It is a terrible tale of hopelessness and oppression, but a noble and elevating one of the human being's capacity to endure.

COMPARATIVE: Malcolm Cowley in his foreword places this novel with Malraux's *Man's Fate* (p. 234) and Steinbeck's *The Grapes of Wrath* as "a legend of families dispossessed from the soil." He suggests that it is also of the "group of medieval fables that deal with peasants and the Devil." It is more, even, than these, and in the surface struggle of a community belongs with Elliot Paul's *Life and Death of a Spanish Town,* Hemingway's *For Whom the Bell Tolls,* or Sholokhov's *And Quiet Flows the Don* (p. 325). Its success in portraying the unlettered peasant in competition with an overwhelming economic system places it with Verga's *The House by the Medlar Tree* (p. 385) and Steinbeck's *The Pearl* (p. 343), and other comparatives given under these entries. The examination of a changing social order, larger than the town's private and dimly comprehended struggle, is also the matter of Chekhov's *The Cherry Orchard* (p. 69), Alvaro's *Revolt in Aspromonte* (p. 14), and Hauptmann's *The Weavers.*

TRANSLATION: By Harvey Ferguson II, Dell Laurel Edition LS-104, 60¢.

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Silone, Ignazio, THE SECRET OF LUCA (IL SEGRETO DI LUCA), 1956; 157 pages.

Italian. A novel about a man who has to pry into the conscience of a decayed community in order to find and prove himself.

IMPORTANCE: Above Silone's own considerable literary importance, this novel seems to reaffirm the validities of love and honor in a skeptical period of literature and life.

AUTHOR: See *Fontamara*, p. 327.

RESUME: Luca comes back to his native village, free after forty years of unjust imprisonment. None of his relatives are alive, but Luca is vital and alive in the memory of the villagers. A strange concealment of guilt—theirs, not his—springs up all around him like masks. Shortly after Luca's return, a young reactionary politician, Andrea, comes to pay his native village a visit. He, like Luca, was sent away in scorn, but he returns triumphantly a political hero. Because of an old friendship with Luca's mother and a boyish hero-worship of Luca, Andrea begins to dig into the sensitive conscience of an entire ingrown community to find the truth of the travestied trial and conviction of Luca. He beards the old priest, an old judge, the elderly miller and his wife, and the sister of Luca's youthful fiancée who died of grief; but everywhere Andrea turns he meets a conspiracy of silence. Eventually, a picture of Luca as a sort of proletarian saint emerges. Luca's silence at his trial, his acceptance of an unjust punishment, was part of a strategy, a strategy to separate himself from Ortensia (passionately in love with him, and he with her) for her own good. The story begins to assume the flavor of a courtly romance (see Terry, p. 243). "His [Luca's] vocation was Ortensia," Andrea finally says to explain this gallant waste of a man's lifetime. The story is dragged out piece by piece in a kind of psychological detective work that bares the collective soul of society. Even Ortensia's diary and unposted love letters contribute to the picture of a noble man living by an older ethic in inhospitable modern times.

COMPARATIVE: Luca returns to society much as Jean Valjean does; see *Les Misérables* (p. 179); but his triumph is somewhere in between the moral one of Valjean and the physical ascendancy of Dantes in *Count of Monte Cristo* (p. 102). Andrea comes back to the village and, on Luca's behalf but for his own satisfaction, stirs up a tempest of inquiry and vengeance as Claire does in Dürrenmatt's *The Visit* (p. 106). For another look at hypocritical society, see Camus' *The Stranger* (p. 55), Sartre's *The Flies* (p. 309) and *The Respectful Prostitute.*

(p. 311), and other comparatives suggested in these entries. The "return" motif, as seen in suggestions above or in well-taught classics such as Hardy's *The Return of the Native*, constitute almost the mirror image of the "growing up" or *Bildungsroman* motif (see Hesse, p. 171, and Mann, p. 239).

Truth revealed bit by bit in this novel is the technique of Akutagawa's "Rashomon" (p. 8), an Ibsen play (pp. 183–191), or Browning's dramatic monologues.

TRANSLATION: By Darina Silone, Dolphin C-251, 95¢ (now out of print but available from distributors' stocks); Harper, hardbound, $3.50.

SIR GAWAIN AND THE GREEN KNIGHT,

14th century; 102 pages.

A medieval romance, in verse, of the bravery and temptation of a knight of the Round Table.

IMPORTANCE: Among the few perfect examples of this genre, and part of the whole "Matter of Britain," the Arthurian cycle. This ranks with the *Canterbury Tales* for the quality of its verse, the skill of its storytelling, and the picture it gives of medieval life.

AUTHOR: Unknown.

RESUME: Before a Christmas-tide feast in King Arthur's court, a strange green knight appears and offers to exchange blows with a champion, using the forty-inch axe he carries. (The game is a sort of Russian roulette!) The perfect knight Gawain accepts this challenge to protect Arthur and strikes off the Green Knight's head. The knight calmly picks up his severed head and tells Gawain that a year later he is to come in quest of the Green Knight's domain, there to endure the counter blow. So at year's end Gawain sadly journeys forth. He comes to a beautiful castle and is made wonderfully welcome by the lord and lady. Gawain and the lord make a compact that the lord, who goes three days at hunting, shall exchange whatever game he takes for whatever pleasure comes Sir Gawain's way. While the lord is absent, Gawain is thrice tempted by the lovely lady of the castle; twice he receives from her only a kiss, which he gives to the lord on his return from hunting; on the third day the lady tempts him into accepting a magic scarf which will render him free from harm in combat. Dreading his encounter with the Green Knight, Gawain accepts the gift without confessing it to the lord. The following day, Gawain resumes his quest and finds the Green Knight, who raises his axe and prepares the blow. Twice Gawain flinches and the blow fails; the third stroke is a light one and merely grazes his shoulder. Thus the three temptations given Gawain by the lady are represented. And the Green Knight is revealed to be no other than the lord of the castle where Gawain was entertained.

Characteristics of the medieval romance that appear here are the courtly love affair, the fairly aimless nature of the quest with its unmotivated secondary combats, the play made on numbering devices as in the three temptations and the three blows, the minstrel quality of the verse form, and the use of mystery and fantasy.

COMPARATIVE: Tempting of the hero begins with Odysseus and Omphale or Samson and Delilah. For comparisons with the above qualities of the medieval romance, Malory's *Le Morte d'Arthur* (p. 233) will do. For a modern sympathetic spoof, T. H. White's *The Once and Future King* (p. 403), from which the musical *Camelot* was taken, will offer a delightful retelling of the same material.

TRANSLATION: By Brian Stone in Penguin L-92, 95¢. Easy to read, alliterative modern verse; ably footnoted, with excellent introduction and appendices.

SONG OF ROLAND (CHANSON DE ROLAND),

ca. 1100; 152 pages.

France's epic poem in 291 *laisses* or stanzas.

IMPORTANCE: A direct statement of man's courage, his devotion to country, leader, and religion, in dignified and restrained verse. It has many distinguished peers among the world's literature, as *Poem of the Cid* (p. 285), *Beowulf*, *Nibelungenlied*, and so on in every nation, for Roland and such heroes express the qualities man has always admired. The rise of an epic hero always signals the birth of a nation and a national language.

AUTHOR: Unknown.

RESUME: Historically, the Basques in 777 slaughtered a small French force in the Pyrenees, among them "Roland, duke of the Marches of Brittany." Grown through legend into epic, however, the tale emerges like this: Charlemagne has entered Spain to wipe out the Moors who menace Christianity. His mission successful, he takes his army back to France leaving Roland in charge of the rearguard. Roland's stepfather, Ganelon, tells Masillon, king of the Moors, that he may safely attack this small force, the cream of the French army. Thus the whole might of the Saracen army falls on Roland's troops at Roncevaux. With Roland are two knights who help to make the triumvirate memorable—Archbishop Turpin, as mighty with the sword as the chasuble, and Oliver, Roland's best friend. "Roland is fierce, but Oliver is wise," says the poem. Oliver it is who wishes that Roland would blow his horn, the famous Oliphant (elephant), and summon aid from Charlemagne; but from pride in the charge that has been given him Roland refuses. The slaughter is terrible, and Roland sees friend after friend die fighting. At last, alone on the field of battle, he blows his horn for help, attempts to break his sword Durendal to prevent the enemy's having it, holds up his glove to Heaven, and dies facing the enemy. St. Gabriel himself comes down to receive Roland's soul.

So ends Roland's story (through *Laisse* 176); the remaining 115 *laisses* are concerned with Charlemagne's revenge against the Moors, his return to France, the death of Aude, Roland's sweetheart, from grief at the death of Roland, and the trial and dreadful punishment of Ganelon the traitor.

Characters are brilliantly delineated; the action, a series of single combats, is sustained; conflicts range from that of Ganelon versus Roland, treachery versus loyalty; Christianity versus Paganism, "la doulce France" versus the Moors; "le sage Olivler" versus single-minded Roland; glory in battle versus Roland's grief at the death of friend after friend.

COMPARATIVE. In addition to all the other epics suggested in the discussion above, see *Ramāyana* (p. 379) and *Gilgamesh* (p. 132), the latter similar to *Song of Roland* in its thoughtfulness and comradely loyalty of Roland-Oliver and Gilgamesh-Enkidu. See also *Poem of the Cid* (p. 285), the *Odyssey* (p. 174), and the *Aeneid* (p. 389).

TRANSLATION: By Dorothy L. Sayers, Penguin #175, 95¢. A splendid illustrated introduction, verse that keeps the spirit of the original, and able footnoting.

Sophocles, ANTIGONE, ca. 441 B.C.; 35 pages.

> Greek tragedy about personal, moral resistance against the physical authority of the state.

IMPORTANCE: To Sophocles, myths such as this one on which he based *Antigone* represent the abstract conflict that may sometimes be personalized in individual dilemmas and decisions. In Antigone and Haemon, the pressures of society, which we of the twentieth century feel to be uniquely and excessively ours, are shown to be the same for all times and all peoples.

AUTHOR: Sophocles (496?–406 B.C.) wrote about 120 plays of which we have 7. He defeated Aeschylus for the prize for tragedy in 468 B.C. and was himself defeated by Euripides in 441 B.C., but Sophocles won first prize eighteen or twenty times.

RESUME: The "seven against Thebes" have been led by Polynices and have been defeated by Creon, his uncle, and Polynices' brother, Eteocles. Both brothers are killed in the conflict, but it is decided by Creon that Eteocles shall be buried with full religious rites while his brother's body shall be left to the dogs. Against this edict the sister Antigone rebels, and cautious, half-hearted Ismene, another sister, cannot dissuade Antigone from giving the last and illegal rites to Polynices. The action develops swiftly. The guard captures Antigone. Creon, in a rage, condemns her to punishment. Haemon, Creon's only son, comes to plead for Antigone, who was to have been his bride. In a bitter quarrel, and in a noble plea for reason, Haemon takes a threatening leave of his father. Creon now is "balanced on a razor's edge" of decision. Tiresias comes to prophecy:

> Know well, the sun will not have rolled its course
> many more days, before you come to give
> corpse for these corpses, child of your own loins.
> For you've confused the upper and lower worlds.

Creon, shaken, yet deliberates, even though "The gods move very fast/ when they bring ruin on misguided men." He reverses his decision, goes to bury Polynices, and hurries to the tomb wherein Antigone has been placed to die of starvation. Within it he hears Haemon weeping; Antigone has hanged herself. As Creon enters, Haemon lunges at him with his sword, misses, and then turns the weapon on himself. Creon takes his son's body home; the mother Eurydice hears the news, goes into the house, and kills herself.

Antigone, and to a lesser extent Haemon, is a decisive character, unwavering, ever sure of herself and of the right; her difficulties are posed not from within herself but by external forces. Creon and Ismene, swayed quickly by fear or passion,

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serve as foils to her. Creon, when he does attempt to serve reason, confuses the issue because of his masculinity: right is "male," and Antigone's and Haemon's brand of reason is suspect because he labels it "feminine."

COMPARATIVE: Revolt against the father is many times a theme in literature: see Anouilh's interesting *Antigone* (p. 20), of course, Strindberg's *The Father* (p. 349), Mérimée's "Mateo Falcone" (briefly discussed on p. 254), Synge's *Playboy of the Western World* (p. 355), Balzac's *Eugénie Grandet* (p. 30), and, in some respects, Turgenev's *Fathers and Sons* (p. 369), or the latter's parallel, Samuel Butler's *The Way of All Flesh.* The attitude of Creon that the state must come before the individual is reflected in the early scenes of Shakespeare's *King Lear.* General revolt against absolute authority is found in Silone's *Fontamara* (p. 327) and *The Secret of Luca* (p. 329). Creon's compulsion to act is reflected in the hero of Conton's *The African* (p. 88); Vergil's *Aeneid* (p. 389)—especially the Dido episode; Rama in Valmiki's *Ramdyana* (p. 379); and Rivière in Saint-Exupéry's *Night Flight* (p. 307). Self-sacrifice for a brother is less idealized and religious in Anouilh's *Antigone* (p. 20).

In a comparison of Anouilh's and Sophocles' versions of *Antigone,* Anouilh may be said to emphasize the solitary responsibilities of kingship and to build compassion for his Creon more than he considers Antigone's moral decision. Eteocles and Polynices are both described as gangsters not worthy of anyone's sacrifice; so Antigone's act of faith becomes not much more than the wilfulness of a young girl (as his Joan in *The Lark,* p. 24).

TRANSLATION: By Elizabeth Wyckoff, *Greek Tragedies I,* University of Chicago Phoenix Books P-41, $1.50; includes Aeschylus' *Agamemnon* (p. 3) and *Prometheus Bound,* Sophocles' *Oedipus the King* (p. 339), and Euripides' *Hippolytus* (p. 108).

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Sophocles, ELECTRA, ca. 450 B.C.; 49 pages.

> Greek tragedy. The story springs from the *Odyssey*, where Homer tells of Orestes' homecoming and revenge on Aegisthus and Orestes' mother, Clytemnestra, for the death of his father Agamemnon.

IMPORTANCE: Another version of the first play in Aeschylus' trilogy, the *Oresteia*, this drama by Sophocles seems much more modern. The story line has been picked up and used by many later writers. It is a highly motivated and psychological study of Electra's hatred, passion, and mania for vengeance.

AUTHOR: See *Antigone*, p. 335.

RESUME: When Agamemnon came home from the war with Troy, he did not know that Aegisthus had taken over both his queen and his kingdom, and Agamemnon was set upon and murdered in his home. Orestes as a child had been sent away for his safety by his older sister, Electra. As the play opens she has been relegated to being a sort of Cinderella around the palace and has spent years nursing the hatred for mother and stepfather that conditions her every response. Orestes and his tutor return to Mycenae to find how the land lies and spread the rumor that Orestes is dead. His mother is seized with mixed pity and relief; Electra is consumed by grief as her hopes for revenge are ruined. While presenting his own make-believe ashes, Orestes reveals to his sister that he is alive. She spurs him on to kill their mother. Aegisthus on that same day is also killed.

The drama is powerful. Everything contributes to the unleashing of Electra's hatred; the weakness of her sister, Chrysothemis, by comparison makes Electra's compulsion effective; so does the colorless instrument of Electra's revenge, the strong but easily managed Orestes; so do the sharp and bitter exchanges of Electra with bullying Aegisthus and frightened Clytemnestra. The plea of the chorus for moderation, its advice and warnings, are minimal in the play; the swift action overweighs the philosophical moments and is relentless.

COMPARATIVE: See the *Electra* of Euripides and the second part of Aeschylus' *Oresteia, The Libation Bearers* (p. 5). Note how in Aeschylus the human motives are lessened, and the action seems to come altogether from the gods; while in both Euripides' version (perhaps the slower moving of the two) and Sophocles' the characters seem real people with real passions. Such hatred as Electra's is matched by the heroines of Euripides' *Medea* (p. 111) and by Mérimée's *Colomba* (p. 253). For the basic incident of the curse on Atreus, see Seneca's *Thyestes* (p. 319).

TRANSLATION: By E. F. Watling, *Electra and Other Plays*, Penguin L-28, 95¢; includes *Ajax*, *Women of Trachis*, and *Philoctetes*.

Sophocles, OEDIPUS REX, ca. 430 B.C.; 61 pages.

> Greek tragedy of a man dogged by Fate who nevertheless refuses to bend, submit, and escape.

IMPORTANCE: The character of Oedipus and the situation in which he found himself have inspired countless works of literature, painting, sculpture, and music.

AUTHOR: **See Sophocles' *Antigone*, p. 335.**

RESUME: See Cocteau's *The Infernal Machine* (p. 81) for a resume and suggestion of contrasts between Sophocles' prototype and one modern variation. Necessarily, the "Comparative" section that should now follow will depend upon what has been written in the Cocteau entry, and the cart is well before the horse, and comparisons may be dispensed with.

In studying Sophocles' *Oedipus Rex*, points to be stressed are these:

1) Oedipus, cursed by Fate, at first struggles with all his human inaccurate intelligence to avoid Fate, as in his flight from Labdacus when he first hears the prophecy;

2) After tasting of kingship in Thebes and the resulting hubris with which kingship afflicts Oedipus, he pridefully refuses to admit that the prophecy is coming true in spite of the ostensibly good life he has led;

3) The awful truth which Creon learns from the oracle, and which Tiresias then explicates, is first of all discerned gradually by Jocasta and by Creon, to their growing horror, but is steadfastly denied by Oedipus;

4) Oedipus insists that the murderer of Laius be found, not knowing that he is thus becoming an instrument of that Fate which hunts him down; his is not altogether a sin of ignorance, but a sin of pride also;

5) Creon, torn with loyalties, is one of the most interesting victims of the conflict; his reluctance to assume the kingship, which action he gradually sees as inevitable as Oedipus' guilt is demonstrated, becomes the subject of other dramas—Sophocles' and Anouilh's *Antigone* (the latter a political allegory, in some respects, as France suffered under German occupation in World War II; see p. 20).

6) Sophocles' *Oedipus at Colonus* is the sequel to *Oedipus Rex* and shows the compassion of the gods, finally rewarding and forgiving Oedipus in his ruin and penitence (the same type of godly absolution given to Orestes in the *Oresteia*, third play, p. 7).

TRANSLATION: By Dudley Fitts and Robert Fitzgerald in *Four Greek Plays*, Harvest Books HB-33, $2.25, ably footnoted;

includes Aeschylus' ***Agamemnon*** (p. 3), Euripides' ***Alcestis,*** and Aristophanes' ***The Birds.*** Another good and cheaper edition is in the excellent translation by E. F. Watling, ***The Theban Plays,*** Penguin L-3, 95¢; includes the ***Oedipus at Colonus*** and ***Antigone*** (p. 335).

Steichen, Edward, THE FAMILY OF MAN, 1955; 256 pages.

A collection of over five hundred photographs illustrating the common cycle of man's life in whatever part of the world he lives.

IMPORTANCE: An exciting revelation to the student who is just beginning to discover, as through literature, the similarities that bind men together and the small differences that distinguish nationalities or cultures from each other. *The Family of Man* is a kind of poetry in pictures. The book is based upon the collection of prints which the distinguished photographer prepared for the Museum of Modern Art in 1955.

RESUME: Carl Sandburg's "Prologue" to this volume states:

> There is only one man in the world
> And his name is All Men.
>
> There is only one woman in the world
> And her name is All Women.
>
> There is only one child in the world
> And the child's name is All Children.

Steichen's collection, then, means that each photograph is an allegory; the Welsh farm lad or the monk in prayer in Thibet is Everyman. The archetypes of man's total experience are gathered here. Love, marriage, birth, childhood, maturity, old age, death, the fear of war, and the new generation, these become rough headings for "chapters" or "cantos" of photographs showing each symptom or condition as it exists over the face of the globe. Each condition is introduced poetically by challenging quotations from world literature. We can, through these picture sequences, recognize and share grief, or joy, or the wonderful silliness of childhood, each time Steichen shows the conditions in existence somewhere else.

To talk about the book in the classroom, however, may be difficult. The meaning and relevancy of the "chapter" headings may be discussed. But a discussion of the major part of the book, the photographs, may amount to little more than an informal talk about similarities or differences, and many strange objects introduced in the photographic text may have to remain unexplained. However, this may be one of the most important works one could offer to a group of students in world literature. The reader of *Madame Bovary* (p. 116) will find a French wedding pictured here; the reader of *The Bridge on the Drina* (p. 18) will find some fine peasant faces from Jugoslavia. The effect of the book is to saturate one with tolerance and sympathy; it is no mere travelogue of separateness and quaintness, but a "shock of recognition" of common desires and fullfilments among men.

EDITION: Pocket Books, Cardinal Giant GC-51, 50¢. (Editions in larger format available.)

Steinbeck, John, THE PEARL, 1945; 118 pages.

American. A novel-allegory of the price man pays for ambitions beyond the simple happiness he often enjoys.

IMPORTANCE: This is beautifully written, filled with easily grasped symbolism, and is more than a glimpse of primitive North American society in Mexican Lower California. The emotions it raises are universal and the allegory universally applicable. It is important because it has a high predictability of successful acceptance by any reader.

AUTHOR: Steinbeck (1902–) was born in California, the setting for his novels *Tortilla Flat* and *Of Mice and Men*. He was educated at Stanford University and worked as a common laborer while learning the writing trade. He won the Pulitzer Prize in 1940 and the Nobel Prize for Literature in 1962.

RESUME: Kino is a pearl diver who lives with Juana, his wife, and Coyotito, their baby, near La Paz. Their life is simple and happy in their brushwood house. One day Coyotito is stung by a scorpion. A doctor, who belongs to the "other race," refuses to treat the baby because of caste and Kino's lack of money. Kino and Juana go to sea to find a pearl large enough to pay for the baby's care, and Kino finds it—the Pearl of the World. Now Kino and Juana find their life menaced by the possibility of theft of the pearl. The pearl buyers, also representing the "other people," refuse to give it a good price. Kino buries the pearl in his house. He sees mirrored in the lustrous jewel the possibility of an education for Coyotito, of a rifle for himself, and of clothes and a church marriage for Juana. He also sees danger within the gleaming surface. Twice Kino is attacked as people try to steal the pearl. One night Kino kills a thief. Finally, Kino's boat is staved in and his house is burned. Now in fear he and Juana resolve to go north to the city to sell their pearl. On their long trek across the desert, they are pursued by a hunter and two trackers. Kino hides his wife and child in a cave and then makes a sneak attack by night against his pursuers. A rifle shot kills Coyotito. Juana and Kino go back to their village by the sea carrying the baby's body, not Indian file now, but side by side, and Kino throws the evil Pearl of the World into the ocean.

COMPARATIVE: For more on primitive society in contact with overlords, read Oliver LaFarge's *Laughing Boy* (p. 219) dealing with the Navajo; also, Alan Paton's *Cry, the Beloved Country* and *Too Late the Phalarope*, on *apartheid* in South Africa. The style of *The Pearl* is very similar to that of the LaFarge novel, but added to the social comment is the ingredient of allegory.

EDITION: Bantam JP-1, 40¢.

Stone, Irving, LUST FOR LIFE, 1934; 453 pages.

American. Stone used Vincent van Gogh's letters to his brother Theo as the basis for this fictionalized biography.

IMPORTANCE: Any work that brings the visual and literary arts into the close contact they need is one that merits our attention. The period itself with which van Gogh is connected is a strong literary one: see Zola (p. 412), Balzac (pp. 30–33), and Turgenev (p. 369) for a start.

AUTHOR: Stone was a professor of economics when a prize-winning play of his encouraged him to write instead. He went to Paris and there became interested in his first biographical topic—Vincent van Gogh. Returning to America, he wrote several detective stories while completing his research on van Gogh for *Lust for Life*. He has written many biographies since then, including *The Agony and the Ecstasy*, the story of Michelangelo.

RESUME: The "novel" begins with van Gogh in London, in love with Ursula Loyer, and the brutal way in which she repulses this strange, intense little painter. Vincent returns to Zundert in Holland, makes another pilgrimage to London, and finally goes back to Europe; in the Borinage area of Belgium he attempts to become a preacher to the poor miners of that blighted region. Here it is that Vincent finds the models which inspire him to begin to draw and paint. Success even at painting comes hard to him. At Etten, the Hague, and Paris he works and worries, writes emotional letters to Theo, shamelessly borrows, and falls in with fellow artists who misunderstand this mad Dutchman who paints differently and primitively. Finally he makes a friend in Paul Gauguin, and together they share a house and studio in Arles, the sun-drenched country that Vincent loves. However, Vincent's increasingly erratic behavior, even to the cutting off of an ear as a present to a female friend, alarms Gauguin, and they separate. Vincent, in and out of mental and medical hospitals, paints like an inspired machine. In a final attack of severe depression over his failures (he has managed to sell only one canvas during his lifetime, and the rest are piled under Theo's bed), he shoots himself and dies.

The novel introduces us to some important artistic and literary figures of this fertile preiod, but in it we are dominated by this poor, brilliant artist with his intensity and humanity.

COMPARATIVE: Joyce's *Portrait of the Artist as a Young Man* (p. 200), though far from the emotionalism of van Gogh's story, is at least concerned with the same problem—how the artist finds his place in life. So is Rilke's *The Notebooks of Malte Laurids Brigge*, difficult, strange, and fascinating. The same theme is stated in Mann's *Tonio Kröger* (p. 239), Maugham's *Of Human Bondage* (p. 247), and Zola's *The Masterpiece (L'Oeuvre)*. The fictionalized sequel to this story of van Gogh is Somerset Maugham's *The Moon and Sixpence*, concerning Gauguin. Maugham strikes another comparative note: in *Of Human Bondage* his hero suffers from the same obsession with an inferior woman as van Gogh does in Stone's novel.

EDITION: Pocket Books GC-176, 50¢.

Strindberg, August, EASTER (PASK), 1901; 52 pages.

> Swedish. A comedy in three acts, symbolically taking place during the three holy days of Maundy Thursday, Good Friday, and Easter. A family goes through the winter of guilt over the father's embezzlement and in three days emerges into the light of spring, forgiveness, and hope.

IMPORTANCE: This play is excellent for an introduction to symbolism and is both autobiographical of Strindberg and a reflection of his philosophical and religious concern.

AUTHOR: Strindberg (1849–1912), called the Swedish Shakespeare, left several conflicting autobiographies. His youth in Sweden was occupied in serving as teacher, tutor, actor, and journalist at various times. His strong mysticism led him to write such plays as this one; his unfortunate experiences with and mistrust of womankind served as material for *The Father* (p. 349) and *Miss Julie*. *A Dream Play* is perhaps his most successful expressionistic drama.

RESUME: Elis Heyst, a young school teacher, has the burden of holding his family together against public shame over the father's financial peccadilloes. He is engaged to Kristina, who shares the family life. Elis' father is in prison. Benjamin also lives with the family and is Elis' tutored pupil, because Benjamin was ruined by the elder Heyst's embezzlement. The daughter of the family, Eleanora, is in a mental institution. The play opens gloomily as Benjamin has just failed his Latin examination, and Elis' friend Peter has just completed the doctoral degree that Elis wishes so much for himself. Peter has presented a thesis which plagiarized Elis' ideas. In Elis' bleak life the only hope is that it is finally spring and Easter.

Eleanora comes home, a sweet and disturbing "Sunday child" who understands what the birds say and knows everyone's thoughts. She brings the family a potted plant which she has taken, somewhat unethically, from the florist shop. Her appearance and manner, filled with religious kindness, underlines the hopefulness of the season as she gradually affects each member of the winter-weary and discouraged family. At the last, old Lindkvist, who has suffered the worst financial loss from Heyst's crime, comes in to talk to Elis, absolves the family of all responsibility, and holds out means even for Elis' reconciliation with Peter. The sun comes out in a great burst of hopefulness.

The action sounds bathetic but is saved by the charm of Eleanora's character and by the genuine communication of religious feeling which Strindberg achieves. Symbols are obvious: the musical motifs that open each act, the dove that drops a green sprig at Elis' feet, the birch switches that are signs of penitence, Eleanora's daffodil (stolen), the calendar, and, finally, the sun, which becomes the same sort of symbol as in Ibsen's *Ghosts* (p. 186).

COMPARATIVE: The "Sunday child" appears in Giraudoux's *Ondine* (p. 138) and in Hudson's *Green Mansions* (p. 176), but the concept is perverted chillingly to evil in James' *The Turn of the Screw.* Eleanora's religious sweetness is comparable to that of the heroine of Hauptmann's *Hannele.* The theme of the son who suffers for his father's guilt is used by Ibsen in *Ghosts* (p. 186) and again in Ibsen's *John Gabriel Borkman.* For an additional look at father-son relationships see Turgenev's *Fathers and Sons* (p. 369).

TRANSLATION: By Elizabeth Sprigge in *Six Plays of Strindberg,* Anchor A-54, $1.25. Includes *Miss Julie,* his best-known play, the diffcult and challenging *A Dream Play, The Ghost Sonata, The Father* (p. 349), and *The Stronger* (p. 351).

Strindberg, August, THE FATHER (FADREN),
1887; 48 pages.

Swedish. A drama in three acts about a wife who asserts woman's natural dominance against the man, her husband.

IMPORTANCE: As modern as today's newspaper, and almost a psychological "thriller." Strindberg's plays were ahead of his time and have not dated. As a study of mankind the victim of age-old natural forces, and examining the competitive environment of marriage, this play is a good introduction to naturalism.

AUTHOR: See *Easter*, p. 347.

RESUME: Laura, wife of the Captain, fighting her husband for control of their daughter Bertha, wages a campaign to convince the world first and then her husband himself that he is losing his mind. To undermine the Captain, she even sows a doubt as to Bertha's paternity, intercepts his mail, supplants a loyal doctor with a bought one, and uses for her own purposes the few supporters the Captain has. It is a terrible decline as the strong male goes down in defeat, in a struggle that is made to seem unequal—like Hippolytus (p. 108), helpless though knowing his innocence, because a man may not fight a woman.

In addition to the problem of female dominance, as Strindberg sees it, there is the modern note on "cerebral marriage" as the Captain comments: "In the old days one married a wife. Now one goes into partnership with a business woman or sets up house with a friend. What becomes of love, the healthy love of the senses? It dies of neglect." (Act III)

COMPARATIVE: Beginning in the nineteenth century there was a reexamination of the position of women in society. See the characters of Mlle. Vatnaz in Flaubert's *Sentimental Education*, Nora in Ibsen's *A Doll's House* (p. 183) and Hedda in *Hedda Gabler*, and Eudoxie in Turgenev's *Fathers and Sons*.

A general comparison for the Strindberg play may be found in Aeschylus' *Agamemnon* (p. 3), in which Clytemnestra outmaneuvers her husband as Laura does the Captain. (We have already mentioned the situation of Hippolytus, helpless against Phaedra.) In the Victorian period, George Meredith wrote a sonnet cycle, *Modern Love*, that told of a "cerebral" relationship between man and wife. Only in this present period has the battle of the sexes been made often to seem amusing: see Courteline, p. 91, or read James Thurber's delightful "The Secret Life of Walter Mitty" or "The Catbird Seat."

For another man-hater such as Laura, consider the mother in *The House of Bernarda Alba* by García Lorca (p. 126).

TRANSLATION: By Elizabeth Sprigge, *Six Plays of Strindberg*, Anchor A-54, $1.25. Includes *Miss Julie, A Dream Play, The Ghost Sonata, The Stronger* (p. 351), and *Easter* (p. 347).

Strindberg, August, THE STRONGER (DEN STARKARE), 1889; 8 pages.

Swedish. An experimental dramatic monologue for the stage; two women fight restrospectively for the same man.

IMPORTANCE: An enigma that provokes discussion, a *tour de force* that Strindberg wrote for Antoine's Théâtre Libre in Paris; also reveals something of Strindberg's feelings about womankind.

AUTHOR: See *Easter*, p. 347.

RESUME: Miss Y (Amelia) is sitting alone on Christmas Eve in a cafe when Mrs. X enters and shares her table. Amelia is an actress and Mrs. X is retired from the stage. Mrs. X begins a monologue addressed to her former colleague, talking about Amelia's broken engagement, how Amelia has given up children, a home, a husband, everything, for her career, and flaunting in her face Mrs. X's happiness in having all these things. Mrs. X tells about her husband Bob and while sketching in details of some casual encounters in the past of Amelia and Bob suddenly realizes that there has been a love affair between her husband and Miss Y—that her son is named for Amelia's father, that Bob's liking for tulips comes from Amelia's fondness for the flower, that Amelia has formed all her husband's tastes. But, Mrs. X announces triumphantly though bitterly, I at least have him, my dear; and what do you have?

Throughout this solitary tirade of evasions, accusations, explanations, realizations, Amelia only laughs now and then, and by remaining silent to Mrs. X's taunts and flaunts emerges—victorious? Which one is the stronger of this pair?

COMPARATIVE: As in Stockton's short story "The Lady or the Tiger?" which comes out the door of Strindberg's play, victory or defeat—and which is victory or defeat? See also Eugene O'Neill's one-act play *Before Breakfast*, which leaves the audience with a similar dilemma arrived at by the same dramatic method. Select a comparison with one of Browning's monologues: "My Last Duchess" reveals similar duplicities of characters, the same half-revelations of the past. Strindberg's monologue method may be sustained for an entire novel, as in Camus' brilliant, sinister *The Fall* (p. 52). The tone of *The Stronger* is exceptionally modern and reminds one of stories from *The New Yorker*, of John Updike and Salinger, or of Dorothy Parker. A fascinating comparative study may be made with Jean Cocteau's *The Human Voice* (p. 80), either the recording or the script (*La Voix humaine*).

TRANSLATION: By Elizabeth Sprigge, *Six Plays of Strindberg,* Anchor A-54, $1.25; for inclusions, see *Easter,* p. 347.

Synge, John M., IN THE SHADOW OF THE GLEN,
1903; 17 pages.

One-act Irish comedy.

IMPORTANCE: One of the plays of the Irish Renaissance of Yeats, Lady Gregory, the Irish National Theatre Society, and the famous Abbey Theatre. Synge's *Riders to the Sea* is often called the greatest tragic drama of the twentieth century.

AUTHOR: Synge (1871–1909) was born near Dublin and was educated at Trinity College. He lived in Germany and Paris and there met Yeats, who persuaded him to live with him for a while in the Aran Islands, whence the dialect and characters of his drama. His important plays were written during the last six years of his life.

RESUME: On a stormy night a tramp stops at the door of Nora Burke to ask for food and shelter and finds her husband's corpse laid out under a sheet in the main room. Nora tells the story of her life with Dan Burke to the stranger, an unhappy story because she married an old man and wasted her life in this lonely sheep cottage watching the mist and the fogs and hungry for talk with any man who passed by. Old Dan, dying, forbade Nora even to touch his corpse. To arrange a wake, Nora leaves the tramp to sit with the corpse and herself slips out in the rain to summon a young neighbor, Michael Dara. While the tramp is praying, mending his coat and drinking a drop, the "corpse" sits up, asks for whiskey and his nobbed stick, tells the tramp what a no-good Nora is, and lies down and covers up again as Nora and Michael come in the door. While the tramp feigns sleep, Nora and Michael count Dan's money and discuss the possibility of marriage. At this, Dan jumps from his trestle-boards and threatens them both with his stick. He turns Nora out of the house. The tramp suggests that Michael take her with him, but Michael is unwilling; so the old vagabond invites her to come where he goes, to love the open road and the weather instead of the caged and empty life: "It's fine songs you'll be hearing when the sun goes up, and there'll be no old fellow wheezing, the like of a sick sheep, close to your ear." They leave. Dan and Michael settle down cosily by the fire and the whiskey bottle.

The pleasure of this comedy is in the musical talk of the characters, the delicate revelations of character, and the full delight of life which the tramp brings into the narrow, cramped, and foggy life of Nora.

COMPARATIVE: H. G. Wells' *The History of Mr. Polly* (p. 390) shows us an urban character who finds happiness as soon as he leaves the stuffy, conformist life for the open road. Another famous Nora, in Ibsen's *A Doll's House* (p. 183), also walks out of a marriage, but differently than Synge's Nora; this is another view of women and men trapped in the institution of marriage. Dylan Thomas in *Under Milk Wood* (p. 361) writes in the picturesque dialect and inconsequence of Synge, and his poetic characters are similar.

EDITION: *The Complete Plays, John M. Synge,* Vintage V-178, $1.45, gives us *Playboy of the Western World* (p. 355), *Riders to the Sea* (p. 357), *The Well of Saints,* the unfinished *Deirdre of the Sorrows,* and *The Tinker's Wedding* (p. 358).

Synge, John M., PLAYBOY OF THE WESTERN WORLD, 1907; 73 pages.

A three-act Irish comedy.

IMPORTANCE: A witty statement of the separation by society of pretence and actuality, how we honor the first and are horrified by the latter.

AUTHOR: See *In the Shadow of the Glen,* p. 353.

RESUME: In an inn on the wild coast of Mayo, where the barmaid Pegeen is getting ready for her marriage to milksop Shawn, there comes Christy, footsore from weeks on the road and fleeing from some nameless terror. Forced to tell the reason for his flight, he invents a tale that he has killed his father in a potato field in Kerry. To his surprise, he is at once lionized by the admiring villagers. He captures Pegeen's interest right off, and also the admiration of the Widow Quin. The young girls flock to see this ferocious man, and he is forced many times to recount the brave story of his crime. But the Widow Quin is the first to learn the truth: old Mahon, Christy's father, shows up with a bandaged head and the lowdown about what a weak numskull his son is. The widow by a ruse sends the father on his way and strikes a bargain with Christy to protect his secret in return for his hand in marriage. Christy, who has always been a timid soul, changes from mouse to lion from all this adoration and wins all the honors in the village sports day. Courtly and poetic, he begs and wins Pegeen's hand. All goes well for him until his father reappears, very much alive. Christy, now full of confidence, picks up a spade and runs his father from the tavern and strikes him. Now, suddenly, the villagers who admired the deed done at a distance are horror stricken when they see the act before their eyes. They rope Christy and are for dragging him off to the hangman, even Pegeen spurning him. But the durable old Mahon comes in the door again with his hard skull, proud now of the kind of son he has, and the two go off together with Christy very much in command.

There are wonderful lines in this comedy, such as Christy's "Well, it's a clean bed and soft with it, and it's great luck and company I've won me in the end of time—two fine women fighting for the likes of me—till I'm thinking this night wasn't I a foolish fellow not to kill my father in the years gone by" (Act I), countered by jealous Shawn's: "Oh, it's a hard case to be an orphan and not to have your father that you're used to, and you'd easy kill and make yourself a hero in the sight of all" (Act IV).

COMPARATIVE: The theme is reminiscent of the little French tale called "Sept d'un coup," where a cowardly tailor in a country beset by giants once kills seven flies at one swipe, and, mentioning that he has killed "seven at one blow," he finds that the villagers think he is talking of giants; so he becomes the sort of hero Christy does. Synge's pretentious hero is also reminiscent of Ibsen's *Peer Gynt* and of Till Eulenspiegel. The villagers' adoration of a mock hero, taking him for his words rather than for his deeds, reminds one of Sean in O'Casey's *The Shadow of a Gunman* (p. 269). But there is no real comparison for this Gaelic tempest in a teapot.

EDITION: *The Complete Plays, John M. Synge,* Vintage V-178, $1.45. Includes *Riders to the Sea* (p. 357), *Deirdre of the Sorrows, In the Shadow of the Glen* (p. 353), *The Well of the Saints,* and *The Tinker's Wedding* (p. 358).

Synge, John M., RIDERS TO THE SEA, 1904; **14 pages.**

A one-act Irish tragedy.

IMPORTANCE: The slight bulk or time span of this play should not lead one to underestimate its impact. Stripped of everything unnecessary, it is classical tragedy, and Fate looms large.

AUTHOR: See *In the Shadow of the Glen*, p. 353.

RESUME: News is brought to Maurya, the old mother, and to her daughters Cathleen and Nora that the body of the fisherman son Michael has been found in the North Sea. The daughters examine and identify the few scraps of clothing that have been sent home, while old Maurya goes out to carry lunch to Bartley, her sole remaining son. She comes back keening with grief, for as she saw Bartley riding by, behind him on Michael's gray horse she saw Michael himself dressed in bright new clothing. Maurya orders a coffin to be built. Now the neighbor women enter, lamenting and with their heads covered, for the grey horse has driven Bartley into the sea and to his death. Maurya laments each of the six sons she has lost to the waters. "There do be a power of young men floating around in the sea." Maurya's closing speech is dignified and accepts the total fact of man's existence. "Michael has a clean burial in the far north, by the grace of Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living for ever, and we must be satisfied."

COMPARATIVE: Euripides' *The Trojan Women* (p. 112) also sees the role of women as that of suffering, waiting, and mourning their men. A fine contrasting study may be made of these two plays and other authors' views of women's typical roles, for examples, that of living only to adapt themselves to the dominant male, as in Chekhov's "The Darling" (p. 73), Colette's *Gigi* (p. 83), Shaw's *Man and Superman*, and a mention of Charlotte in Molière's *Don Juan* (p. 257). Other general comparisons to Synge's play are given under *The Trojan Women*, as Markandaya's *Nectar in a Sieve* (p. 245), whose heroine like Nora sees all her family disappear. Other looks at the hard lives of fishermen the world over are in the works of Mishima (p. 255), Verga (p. 385), and Palacio Valdés (p. 277).

The source incident of this drama and others are in Synge's interesting book of travels, *The Aran Islands*.

EDITION: *The Complete Plays, John M. Synge*, Vintage V-178, $1.45. Includes *Playboy of the Western World* (p. 355), *Deirdre of the Sorrows, In the Shadow of the Glen* (p. 353), *The Well of the Saints*, and *The Tinker's Wedding* (p. 358).

Synge, John M., THE TINKER'S WEDDING, 1908; 28 pages.

A two-act farce about a traveling Irish family of pot-menders.

IMPORTANCE: This may be Synge's least play, but it demonstrates well his subject matter and the amused, sympathetic but sometimes sardonic attitude he had toward it. After his *Playboy of the Western World,* aroused Irish patriots kept this farce off the boards, enraged at his caricature.

AUTHOR: See *In the Shadow of the Glen,* p. 353.

RESUME: Michael Byrne is making a tin wedding ring for his "wife," Sarah, as they plan to stop an old priest and ask him to legitimize their relationship. Old Mary Byrne, Michael's mother, is quietly soaking up her nightly pint of porter. When the old priest comes along by the country road, Sarah wheedles him into performing a marriage ceremony for a little money and a fine tin can, though the priest is scandalized by the lewd songs and sayings of old Mary, who deliberately attacks the priesthood. The priest leaves, and Michael and Sarah go off into the night to steal a hen. Mary Byrne steals the big tin can, part of the marriage fee, from its sack and substitutes her empty porter bottles, planning to sell the tin for more drink. The following morning, Sarah and Michael dress up in their finest kerchiefs and wait for the priest. When they attempt to pay him, he finds instead of the tin he expected nothing but empty bottles. Refusing to solemnize a marriage for such heathens, threatening instead to call the police down on them, the priest is set upon by Sarah and Michael; his head is tied up in the bag and thumped until he promises to forgive and forget. The play ends with the tinkers, unmarried but satisfied with their adventure, setting off again on the high road to the fair.

COMPARATIVE: Reminiscent of the japeries against priests in Boccaccio (p. 44) and much other late medieval and Renaissance literature. The mood and characters of this dramatic trifle are similar to those of Hauptmann's *The Beaver Coat* (p. 163), Brecht's *The Threepenny Opera* (p. 46), and John Gay's *The Beggar's Opera.* The tinkers are the sort of people the hero would meet in a picaresque novel—*Gil Blas* (p. 229) or *Lasarillo de Tormes* (p. 225). Many of Chekhov's short stories deal as warmly and humorously with the uneducated and underprivileged: see "He Understood" and "The Darling" in Dunnigan's edition of his shorter narratives, p. 73.

EDITION: *The Complete Plays, John M. Synge,* Vintage V-178, $1.45.

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Tagore, Rabindranath, GITANJALI, 1912; 47 pages.

Lyric poetry from India, written in English.

IMPORTANCE: This simple but mystical Bengal poet writes of earthly and heavenly love—the love of the beauties and joys of earth that exist forever. Though these verses are in prose form, they are songs that Tagore wrote in Bengali and himself rewrote in English. One is seized by the Biblical majesty but almost childish simplicity with which these verses celebrate the passion of life. W. B. Yeats has paid great honor to Tagore's poetry in published criticism.

AUTHOR: Tagore (1861-1941) was born in Calcutta, studied law in England, founded the university of Visva-Bharati, won the Nobel Prize for Literature in 1913, composed music for over three thousand songs, became a well-known painter, and wrote plays and novels as well as his many volumes of poetry in Bengali and English.

RESUME: Perhaps the effect of Tagore's poetry may be partially suggested by an example:

> "Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fill it ever with fresh life.
>
> "This little flute of a reed thou hast carried over hills and dales, and hast breathed through it melodies eternally new.
>
> "At the immortal touch of thy hands my little heart loses its limits in joy and gives birth to utterance ineffable.
>
> "The infinite gifts come to me only on these very small hands of mine. Ages pass, and still thou pourest, and still there is room to fill." *

Tagore's effects are gained by extremely simple language. He chooses images—the vessel, the reed flute—of ordinary use. He subtly states and restates in suggestive parallelisms characteristic of primitive poetry (note the balanced clauses of the Psalms), selects an image, lets it linger, and then returns to complete it. His ideas are mystical-religious, and the ideas of each poem are intertwined and developed through the entire song cycle. For example, six poems after the one quoted above, here is a return to a motif:

> "My song has put off her adornments. She has no pride of dress and decoration. Ornaments would mar our union; they

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* From GITANJALI by Rabindranath Tagore, published by Bruce Humphries, publishers, 48-50 Melrose Street, Boston, Mass., and used by permission of the publisher.

would come between thee and me; their jingling would drown thy whispers.

"My poet's vanity dies in shame before thy sight. O master poet, I have sat down at thy feet. Only let me make my life simple and straight, like a flute of reed for thee to fill with music." **

COMPARATIVE: Though triumphant over death, the philosophy of Tagore's verses are companions to FitzGerald's *Rubáiyát* of Omar Khayyam (p. 209) for their rich Oriental imagery and grace of expression. Khayyam's verse, however, is pagan and stresses the *carpe rosam* theme; Tagore uses the *carpe rosam* also but suggests that we gather the eternal in each joy of life we pluck. See also the Psalms from the Bible and Kahlil Gibran's *The Prophet.*

EDITION: International Pocket Library, Boston, 50¢, with introduction by William Butler Yeats.

** *Ibid.*

Thomas, Dylan, UNDER MILK WOOD, 1953; 95 pages.

> **Welsh. A play for voices, in lyrical "modern" poetry written in prose form.**

IMPORTANCE: This work relates to many others: Edgar Lee Masters' *Spoon River Anthology* for one, the *Greek Anthology* (p. 153), Thornton Wilder's *Our Town*, and Sherwood Anderson's *Winesburg, Ohio*, for its concentration of brisk, intimate, tender, or irreverent portraits of a small community seen realistically but poetically. In an advanced placement class it should be an excellent introduction to some of the devices of contemporary poetry and impressionist drama.

AUTHOR: Thomas (1914–1953) was born in Wales; from the folksong and Bible influence of his native country he found the direction his poetry was to take. He had only a grammar school education and turned newspaper reporter, reader for the British Broadcasting Company, and alcoholic.

RESUME: It is impossible here to survey the activities and comments of seventy-one "voices" which, alive or dead, all contribute information on one another's lives: jealousies, antagonisms, secret loves, private information, and so on. This all takes place in Llareggub, a small Welsh coastal village. The town is asleep as we first see it, gradually awakes, and swings into life as one character after another emerges, cooks breakfast, goes to work, quarrels with his wife, writes a sermon, or primps for a date. We are then taken for a stroll through Llareggub and see it both physically and intimately. No story is ever given completely; we are constantly titillated by unfinished biographies, vague and surprising hints of what has happened and will happen as a result of the events we are hearing in parts.

COMPARATIVE: The structure reminds one very much of antiphonal chanting or of the loose interrelated epitaph of *Spoon River Anthology* (above) or of *Winesburg, Ohio* (above). The epigrammatic sharpness of one character's comments about another forces us to think of the *Greek Anthology* (p. 153), as we did before. And in the beautiful way that Llareggub seems to stand for every community of people everywhere (a Midwestern hamlet or a neighborhood on the East Side), we are brought close to the universality of Wilder's *Our Town*. Though many personalities are presented, such a complete picture of a complete community gradually emerges that it is not necessary to remember names or events; a sort of synthesis takes place in which the whole is more important than the pieces. See also notes above under "Importance."

EDITION: New Directions P-73, $1.15. Good biography, pronunciation guide, a preface by Daniel Jones, and even the music to the many interesting ballads which Thomas included in this "vocal" drama.

THOUSAND AND ONE NIGHTS (possible early title is Persian, HAZAR AFSANA), THE ARABIAN NIGHTS; oral collection dating from as early as the 10th century but collected in its present form by 1450; translated into as many as 12 volumes.

A collection of Oriental tales.

IMPORTANCE: Though usually ignored except as children's stories, this work deserves attention for many reasons: it gives detailed pictures of life in the ancient East; it has served as the basis for important European collections of tales, such as Boccacio's *The Decameron* (p. 44), the *Gesta Romanorum*, and the *Canterbury Tales*, either in borrowings from the story elements or in imitation of the frame device which holds such collections together; it has served as the inspiration for music, as in Rimski-Korsakov's *Scheherezade*, and painting, as in Gustave Moreau's opulent watercolors; the tales are full of lively characterizations and risqué situations which will come as a surprise to those who know them only in their chaste nursery forms; they are the most important link with India's Panchatantra, a gathering of fables dating approximately from A.D. 300–500, also organized around a frame device.

RESUME: The abridged version includes the Prologue (a story telling how Shahrzad came to her job of entertaining the King by telling the tales), "Judar and His Brothers" (48 pages), "The Porter and the Three Girls of Baghdad" (66 pages), and "Aladdin and His Enchanted Lamp" (117 pages), plus the Epilogue. Probably the Western reader is familiar only with the last named.

COMPARATIVE: The method of listing has been varied here from our usual format; see general comparisons under "Importance," above.

A comparison of similar narrative techniques will be found in studying "The Porter and the Three Girls of Baghdad" with Akutagawa's "Rashomon" and "In a Grove" (p. 8) for the accumulation of a whole narrative from the reports of various participants.

TRANSLATION: By N. J. Dawood, *Aladdin and Other Tales from the Thousand and One Nights*, Penguin L-71, 85¢. Do not be misled into buying a lesser or older translation.

Tolstoi, Leo Nikolaevich, ANNA KARENINA,
1878; 807 pages.

Russian. A novel about a man and woman who defy the institution of marriage and find in passion no substitute.

IMPORTANCE: A psychological love story against a sociological examination of nineteenth century aristocratic Russia. Anna's character and dilemma are unforgettable. Levin, the foil to Vronsky, is the vehicle for Tolstoi's social beliefs.

AUTHOR: Tolstoi (1828–1910) was a novelist, a dramatist (*The Powers of Darkness*), a social reformer, and a mystic. He served in the Crimean War commanding forces at Sebastopol; then, retiring to the country to write, he evolved his mystical approach to Christianity that eventually separated him from the Orthodox church. In 1861 he freed his serfs and instituted land reforms; he was a potent force on Russia as it emerged from feudalism.

RESUME: Anna Karenina comes to her brother's home in Moscow to patch up a quarrel between her brother, Stepan Oblonsky, and his wife, Dolly, a quarrel that threatens to end in divorce. Anna's peacemaking is a fine irony, for it is here that she meets the cavalry officer, Count Vronsky, and their meetings lead to an affair. Unable to secure a divorce from her husband, the ambitious, cold, remote Alexei Karenin, who sees divorce as a menace to his bureaucratic career, Anna and Vronsky go off together to Italy after she has a child by her lover.

Paralleling the domestic rupture of Stepan and Dolly is the relationship of Karenin and Anna; but contrasting with these affairs Tolstoi develops the story of the bumbling, honest Levin and his patient courtship of Kitty, Dolly's sister.

Anna and Vronsky, after a grand tour, come back to Russia and try to find happiness in rebuilding Vronsky's country estate (again a contrast, for what Vronsky is attempting in a lordly manner the conscientious Levin is accomplishing humbly on his own land). Tension grows between Anna and Vronsky, confronted with the unyielding self-righteousness of Karenin, everywhere regarded as a saint for his tolerance, as the lovers sense the growing need between them for the sanctions of society.

When events reach a desperate pitch, Anna, remembering a railroad accident on the day she met Vronsky, throws herself under an approaching train and is killed. The carefully nurtured love and marriage of Levin and Kitty continue in happiness for both.

COMPARATIVE: Equally famous as a story of passion is Flaubert's *Madame Bovary* (p. 116), with the difference that Emma Bovary aspires to the social glory that Anna at first spurns. Anna throws away everything for love as does Lyndall in Schreiner's *The Story of an African Farm* (p. 317). Another love triangle that ends fatally is in Goethe's *The Sorrows of Young Werther* (p. 142), romantically passionate, not with the desperate realism of Tolstoi's lovers. The inflexible Karenin is a typical example of Russian bureaucrat; see Tolstoi's *The Death of Ivan Ilyich* (p. 366) and Gogol's *The Cloak* (p. 144) for other samples of the type. Vronsky seems to be modeled on the prototype of Pechorin in Lermontov's *A Hero of Our Time* (p. 227). More light on Tolstoi's views about marriage may be gained in his *Kreutzer Sonata*, a bad-tempered exposé.

Tolstoi, Leo, THE DEATH OF IVAN ILYICH (SMERT' IVANA IL'ICHA), 1885; 55 pages.

Russian novella concerning a man's last illness and his panoramic review of his life and its meaning.

IMPORTANCE: In brief, this short masterpiece demonstrates Tolstoi's knowledge of nineteenth century Russian aristocracy and officialdom and sets the author's characteristic moral themes.

AUTHOR: See *Anna Karenina*, p. 364.

RESUME: A friend, Pytor Ivanovich, hears of Ilyich's death and comes to pay his last respects, more concerned with possibilities of civil advancement because of this death than with the fact of death itself. Through Ivanovich's eyes the reader sees the family, the wife Praskovya Fyodorovna, and the home that Ilyich accumulated during a lifetime as a civil servant. Unlike Meursault in *The Stranger* (p. 55), Ivanovich is able to enjoy smoking, the possibility of a game of cards, and all the amenities that this brief courtesy call is meant to deny, for the society to which the Ilyichs belong is a *précieuse* one. After Ivanovich's visit, Tolstoi moves into the story of Ilyich's final illness: the ridiculous household accident that had brought it on, the visits to various doctors, and the pretence that he will recover. Finally, Tolstoi allows Ilyich's thoughts to carry the remainder of the story. It is a recollection disturbed by increasing pain and growing awareness of deceit in the conditions of his illness, the falsity of the society in which he lives, and in the vacancy of the life which he has lived. His life, he discovers, except for the brief period of childhood, was "a horrible vast deception that concealed both life and death." The recollections tell the story of his youth, education, marriage, and his eager climb after success that only concealed the fact of his nonentity. His death, as he approaches it, reveals the only light and truth he has ever known.

COMPARATIVE: Jules Romains' *The Death of a Nobody* (p. 303) offers fertile comparisons, though the story method is reversed by Romains and concerns itself with the disappearance of a man after death, with little indication of the personality of the man himself. The bureaucracy and officialdom that Tolstoi mocks is the same that one finds in Gogol (pp. 144-150) and in Courteline (p. 91), or in Tolstoi's *Anna Karenina* (one can see Alexey Karenin in Ivan Ilyich, p. 364). The theme of the falsity of life and the discovery of truth is observable in Dostoevsky's "The Dream of a Ridiculous Man" (p. 97).

TRANSLATION: Translator anonymous in *Great Russian Stories*, Vintage V-716, $1.25. Also contains, among others, "The Dream of a Ridiculous Man," Pushkin's *The Queen of Spades* (p. 291), and Gogol's *The Cloak* (p. 144).

Tolstoi, Leo, MASTER AND MAN (RABOTNIK I XOZJAIN), 1895; 51 pages.

> **Russian. A short novel about a bourgeois master and his peasant servant and their dramatic struggle to preserve their lives when caught in a blizzard.**

IMPORTANCE: This short novel shows Tolstoi's preoccupation with moral issues and problems of social equality in still feudal pre-revolutionary Russia. As such, it fits into the pattern of Levin's soul-searching in Tolstoi's *Anna Karenina*, as Levin worries his way into freeing his serfs. The developing egalitarian system is a theme in both novels.

AUTHOR: See *Anna Karenina*, p. 364.

RESUME: Vasili Andrevitch is a shrewd and successful bourgeois, one of Europe's self-made men. He sets out with his mouzhik servant, Nikita, in haste to purchase a forest at a great financial advantage. It begins to snow. The storm turns into a blinding blizzard. Twice they lose their way and manage to turn up at the same small village for rest stops. Vasili's compulsion to enrich himself drives them each time out into the storm. Lost for the third time, now with an exhausted horse and depleted energies, master and servant huddle separately in the driving snow to last out the danger. Once in desperation Vasili attempts to steal away from Nikita on his horse, but he makes only a nightmarish circle through the blizzard and finds himself once more where Nikita is lying. Vasili, suddenly proud of his husbandry of this resource, his servant, covers Nikita with his body to protect him from the cold. Vasili dies of cold. On the following day, Nikita is rescued.

COMPARATIVE: For other master-servant relationships: Levin in *Anna Karenina*, as we have mentioned, or Félicité in Flaubert's *A Simple Heart* (p. 118). For other looks at changing social structures, Turgenev's *Fathers and Sons* (p. 369) and Chekhov's *The Cherry Orchard* (p. 69); note in this latter the position of old Firs. A contrast, the inferior person who sacrifices himself for his superior, may be found in the relationship of Sonya and Raskolnikov in Dostoevsky's *Crime and Punishment* (p. 95). For the theme of man against nature ending in failure or death, see Conrad's *Typhoon* (p. 85) and *Youth* (p. 87) and Stephen Crane's *The Open Boat*.

TRANSLATION: By Constance Garnett and Nathan Haskell Dole, *Four Great Russian Novels*, Dell LC-133, 50¢. A great bargain, containing also Turgenev's *First Love* (p. 371), Dostoevsky's *The Gambler*, and Chekhov's *The Duel*.

Turgenev, Ivan, FATHERS AND SONS (OTCY I DETI),
1860; 243 pages.

Russian. A novel of two generations in opposition to one another, the old and the new ways of life.

IMPORTANCE: Turgenev brought Russian literature to Europe and himself took back to Russia the influences of Maupassant, Flaubert, and others. This novel invents a new term, *nihilism*, and introduces the revolutionary psyche to the Russian literary scene.

AUTHOR: Turgenev (1818–1883), friend of George Sand, Flaubert, and Balzac, though the son of a Russian army officer and reared and educated in Russia, found in French literary society the inspiration that made him write of his native country in a manner nearer to European thought than other Russians had. Official criticism of his revolutionary hero, Bazarov in *Fathers and Sons*, hurt Turgenev so much that he banished himself to Europe for twenty years and died expatriate.

RESUME: Arkady brings his young friend Bazarov, a medical student, back from the university to visit his parents. Arkady finds his father, Kirsanov, living with a mistress, emancipating his peasants, becoming interested in land reforms, and so on, but the father is unable to understand Bazarov's rebellion against the old dogmas of Russian life. Pavel, Kirsanov's retired and aristocratic brother, dislikes Bazarov even more. The two youths go to visit Mme. Odintsov, a friend of Arkady's family, and there Bazarov falls in love with her, while Arkady is enamoured of her younger sister, Katya. They then go to call on Bazarov's worshipful father, Vasili, and his mother. After this visit, they return to Arkaday's home, where Bazarov, from sympathy for Fenichka, Kirsanov's mistress, treats her ailing baby and is caught by Pavel giving Fenichka a kiss in sympathy. Pavel challenges Bazarov to a duel in the old aristocratic manner—which is comic, under the circumstances—but neither is seriously injured. At loose ends now, Bazarov returns to his home, helps his father with his country medical practice, receives an infection while in surgery, sickens, and dies. Mme. Odintsov comforts his last hours. Turgenev wraps up his tale in an eighteenth century manner: Arkady marries Katya and settles into the family rut, Kirsanov marries Fenichka, and Bazarov, the only active, thinking member of the group, ironically dies without accomplishing anything.

The novel is loosely strung together, with aimless wanderings and indecisiveness typical of its youthful heroes.

COMPARATIVE: Contrast the active rebellion of Bazarov with the passive and contemporary indifference of rebellious Meursault in *The Stranger* (p. 55). Another conflict between the old aristocratic ways and the new generation is partially the business of Creon versus Antigone and Haemon in Sophocles' or Anouilh's *Antigone* (pp. 20 and 335). Other uses of the theme of social change are to be found in Chekhov's *The Cherry Orchard* (p. 69), Silone's *Fontamara* (p. 327), Mann's *Buddenbrooks* (p. 236), and Corrado Alvaro's *Revolt in Aspromonte* (p. 14). The character of the young doctor, Bazarov, finds resemblance to *Arrowsmith* of Sinclair Lewis; Bazarov's ideas and his incoherent expression of them resemble those of Raskolnikov in Dostoevsky's *Crime and Punishment* (p. 95); Bazarov's ideas and their futility find an almost exact parallel in Pérez Galdós' Spanish novel, *Doña Perfecta* (p. 279); like Bazarov, Weaver Ullbrich, the best man of his group, is ironically killed off in Hauptmann's play *The Weavers.*

Important comparisons and contrasts must be sought in Chernyshevsky's *What Is to Be Done?* (p. 74).

TRANSLATION: By Constance Garnett, Modern Library College Edition T-38, 65¢. Other translations are by Barbara Makanowitsky, Bantam HC-214, 60¢, and George Reavey, Signet Classics CD-50, 50¢.

Turgenev, Ivan, FIRST LOVE (PERVAYA LYUBOV'), 1860; 65 pages.

Russian. Novella about a youth competing with his father for the favors of a young coquette.

IMPORTANCE: Turgenev constructs this wry, twisted plot in an atmosphere charged with poetry; he puts aside his usual sociological concern; the result is a moving and perceptive story.

AUTHOR: See *Fathers and Sons*, p. 369.

RESUME: A bankrupt, litigant princess and her menage move into the house next door in Moscow, and the narrator, Malevsky, recalls how, then sixteen, he was swept off his feet by the twenty-five-year-old daughter. Though his family disapproves, he is more and more often attracted to this shabby household and to the strange court, composed of eligible bachelors of various ages, which Zinaida attracts, dominates, manages, and persecutes. "I am a coquette, I am heartless, I have an actress's nature," Zinaida admits. And about courtship: " I cannot love a man like him, a man I have to look down on. I need someone who will break me." That man turns out to be the narrator's father, and the boy Malevsky, watching over his loved one jealously at night, discovers their tryst. Interestingly enough, Malevsky forgives his father and Zinaida, even admires his father for the "will" he shows—that strong man philosophy which, his father tells him, is the sole secret for securing happiness. The philandering relationship is finally made public. Malevsky's family moves from Moscow. The boy is once again an accidental participant at another tryst between the pair. Then he loses track of Zinaida and her strange set of courtiers, only much later regaining touch with her after she has married, and three days after she has died in childbirth.

COMPARATIVE: The strange machinations of jealousy, which do not operate in a normal manner, are reminiscent of Werther's feelings for the husband of his beloved Charlotte (*The Sorrows of Young Werther*, p. 142). The adventuress Zinaida is cut from a piece with Becky Sharp of *Vanity Fair*. The twisted plot with its surprising climax follows the scheme of Maugham's *Rain* (p. 249) and numberless prototypes. The entire story is that of a youth's discovery of its issues and intentions of life; see Conrad's *Youth* (p. 87) and other comparisons suggested. Finally, Turgenev serves as his own best comparison; *Spring Torrents* (p. 373) offers an equally tender and interesting love affair.

TRANSLATION: By Franklin Reeve, *Five Short Novels*, Bantam SC-92, 75¢; includes *The Diary of a Superfluous Man*, *Rudin*, *Spring Torrents* (p. 373), and *A King Lear of the Steppes*.

Turgenev, Ivan, SPRING TORRENTS (VESNIE VODY), 1872; **123 pages.**

Russian novella by a writer who may be considered, with Thomas Mann, one of the most pan-European of writers and the first author to popularize the Russian literary scene to European readers.

IMPORTANCE: A sensitive portrayal of young idealized love betrayed in a moment of weakness; also a picture of several European nationalities and ideals in conflict in the changing, active nineteenth century.

AUTHOR: See *Fathers and Sons*, p. 369.

RESUME: Sanin is a young Russian nobleman who meets in Frankfurt an Italian girl named Gemma, who with her family operates a poor little confectionery. He falls in love with her in quite a Werthian manner (p. 142) even though she is engaged; he fights a duel in her behalf when her fiancé, Herr Klüber, a stuffy German merchant, ignores an insult Gemma has suffered. The duel assures Sanin of the girl's love. They agree to marry; and Sanin goes with a loutish friend, Polozov, to sell his estates to Polozov's wife, so that he and Gemma may have an income. Mme. Polozov is rich, beautiful, and strong willed; she buys the estate and Sanin along with it, enslaving him as she had her husband. Unfaithful to Gemma, Sanin writes the girl to break off their engagement. The narrative method begins and ends with Sanin middle-aged and regretful, thinking back to the waste of his life he had made with his betrayal.

Turgenev has created some vivid characters here: Pantaleone, the old opera singer; Herr Klüber, the pompous bourgeois; the gluttonous Polozov and romantic Sanin—these seem to represent the birth of a new social order, ours, and the passing of the old aristocracy.

COMPARATIVE: For changing social order, Chekhov's *The Cherry Orchard* (p. 69) and other comparatives. For a counterpart to Sanin, old and incomplete, striving to find some part of his youth, see Mann's *Tonio Kröger* (p. 239) or Goethe's *Faust* (p. 140). In both Turgenev and Mann one finds a sense of dominant Europeanism, of a common continental feeling that ignores boundaries.

TRANSLATION: By Franklin Reeve, in *Five Short Novels by Ivan Turgenev*, Bantam, SC-92, 75¢. Very readable, but scant footnotes for the interjections in several European languages. Also includes *The Diary of a Superfluous Man, Rudin,* and *A King Lear of the Steppes*, this latter more heavy reading than

Spring Torrents but forming an interesting companion selection for Shakespeare's tragedy. A more modern translation is by David Magarshack, entitled *The Torrents of Spring*, Farrar, Strauss & Giroux, 1960, (hardbound) $3.75; also Vintage V-202, (paperback) $1.25.

Twain, Mark, pseudonym for Samuel L. Clemens, A CONNECTICUT YANKEE AT KING ARTHUR'S COURT,

1889; 360 pages.

> American. An ingenious Yankee carries the benefits of nineteenth century industry and inventiveness back to the sixth century. A picaresque novel, as it wanders from one adventure and "miracle" to another. A spoof of chivalry and medievalism.

IMPORTANCE: A demonstration of the vitality of the Arthurian legend in succeeding literature, and a bravura showing of nineteenth century man's overweening pride in his age's science, understanding nothing of the earlier time in which he finds himself (like the type of American tourist abroad).

AUTHOR: Samuel Clemens (1835-1910), born in Missouri along the Mississippi, for a time was a printer and then a steamboat pilot. He went west as a prospector but became a reporter in Virginia City, Nevada. He made an instant success with his stories of frontier life, but in his later years his financial difficulties embittered his sly humor.

RESUME: The first-person narrator, born in Hartford and both a factory superintendent and a handyman of science, is struck by a crowbar in a fight with a mill hand and awakens outside Camelot as the prisoner of Sir Kay. Condemned to burn at the stake, he manufactures a "miracle" with the help of a handy eclipse of the sun, is freed, and becomes The Boss at Arthur's court. Because of his magic powers (gunpowder and a knowledge of electricity, e. g.) he becomes Gulliver among the Lilliputians. He discusses the strange ways of the sixth century in a twangy, back-East dialect and sets out to improve everything. In spite of a rivalry with Merlin, he is able to introduce soap, money, the telephone, the newspaper, and the railroad. The Boss even goes on a quest once with the fair Sandy riding on his crupper; he meets Mrs. (Morgan) le Fay and conquers her castle, releasing the prisoners. He even consents to fight a joust with Sir Sagramor; in this comic sequence he first beats the poor knight with a simple lasso and then finally kills him with the sixth century's first invented revolver. The climax of the casual sequence of events is the famous triangle trouble of Lancelot-Guinevere-Arthur, in which The Boss wins this historic battle with the help of electrified barbed wire and high explosives. But he is wounded, and Merlin, disguised as an old nursing crone, places The Boss under a spell that will keep him asleep for thirteen centuries (thank God).

COMPARATIVE: Of course, the raw material comes from Malory's *Le Morte d'Arthur* (p. 233). Mark Twain's method is that of H. G. Wells in *The Time Machine*. T. H. White's *The Once and Future King* (p. 403, the source for the Broadway musical *Camelot*, as Mark Twain's novel was for the Victor Herbert operetta, *A Connecticut Yankee*) also looks at the sixth century through Merlin's confused manner of living backwards in time; and White's novel will show the advantages of a more deft sense of humor, more knowledge of the medieval, and greater imagination than Twain demonstrated. In Twain's spoof, The Boss' contempt for chivalry, based on a misunderstanding of it, is the attitude of Gulliver in Lilliput. The ingenious Yankee who can invent all things finds a counterpart in Lederer and Burdick's *The Ugly American*. Like Robinson Crusoe, The Boss remakes everything he finds according to the "correct" notions of his time and society.

EDITION: Washington Square Press W-150, 45¢. Attractive in illustrations and typography.

Undset, Sigrid, THE AXE (First book of the tetralogy, *The Master of Hestviken* [*Olav Audunsson I Hestviken*]),
1925; 329 pages.

Romance of medieval life in thirteenth century Norway.

IMPORTANCE: Undset won the Nobel Prize for Literature in 1928. This beautiful novel, which helped gain for her the award, details the life of the Middle Ages, the material of the epics and the eddas made intimate. The style she selected is reminiscent of ancient chronicles, genealogical, with primitive and complicated chronology, told in a leisurely manner, and filled with large heroism. The materials are chosen from those of the sagas.

AUTHOR: Undset (1882–1949) was born at Kallenborg, Denmark, and died at Lillehammer. Early in life she had to give up her intended dedication to the fine arts and entered office work. But the influence of her father, a Norwegian archeologist, led her to a continued study of history, and such novels as this one resulted. During World War II she was a refugee to America.

RESUME: The little maid Ingunn and the boy Olav are betrothed one night by their drunken fathers, partly in play and partly as legitimate handsell. Olav's father then dies, and Olav is taken as foster son by Ingunn's father. The two grow up together playing as children but considering themselves affianced. One day, on a journey in which they take Olav's symbolic and hereditary axe to be repaired, these two fall in love. They put love to the proof even as Ingunn's father lies dying from a wound he received in a feud. At his death, it is not clear legally that Ingunn and Olav are betrothed. The matter is taken to court at the Bishop's see. While waiting for a decision, Olav is goaded into attacking and killing one of Ingunn's kinsmen. To save his life he has to absent himself to Denmark for ten years. During this long separation, Ingunn, always passionate, allows herself to be courted by Teit the Icelander. She conceives by Teit. Soon after, Olav comes to claim her, freed at last of the blood guilt. When he learns the truth about Ingunn he is at first of a mind to disown her, but finally he takes it upon himself to admit falsely the fatherhood of Teit's child. Teit appears and dares Olav to help him win Ingunn's hand. Olav seems to agree; he and Teit set out on a journey; but Olav and Teit fall upon one another, and Teit is killed. Ingunn has her baby. Olav takes it as his son, now that Teit is dead. The two accept one another for what they are.

The slow decompression of time in Undset's method allows her to fill this novel with commonplace and close details of the seasons, of agriculture, the houses, the churches—all that made up medieval Europe.

COMPARATIVE: *Beowulf* belongs here, as does the *Nibelungenlied*; the grim realism of daily life and heroic deeds are the same in all three works. The legal matters and complex family relationships, as well as the long-spanned blood feuds, are found in *Njal's Saga* (p. 267). Olav's killing of Einar and the help he receives from Arnvid are reminiscent of Romeo's slaying of Tybalt and the assistance he later receives from Friar Lawrence. The troll influence (the novel is filled with the supernatural and eerie) appears likewise in Ibsen, particularly in *Rosmersholm* and *Peer Gynt*, and in the stories of Isak Dinesen (p. 93).

The Axe should direct attention to other works of Undset. *Kristin Lavransdatter* is possibly a superior novel sequence (the reader is bound to love and respect Kristin as he never can Ingunn).

TRANSLATION: Translator not identified in Pocket Books GC-221, 50¢.

Valmiki, RAMAYANA, 800–400 B.C.; 152 pages.

Indian epic.

IMPORTANCE: This is the Hindu *Iliad*. Its narrative is swift and its principal characters few in number, so it is more easily studied than other Oriental epics, such as the Indian *Mahabhārata*.

AUTHOR: Valmiki is traditionally believed to be the author and includes himself in the action as a minor character. Little is known of him other than what he has chosen to record within his own work.

RESUME: Dasa-Ratha's eldest son, Rama, wins, by bending and shooting a heroic bow, the hand of Sita, princess of a neighboring kingdom. Dasa then plans on making Rama his successor. However, Kaekeyi, one of Dasa-Ratha's wives, desires the throne for her own son, Bharat, and exacts fulfillment of an old promise the king has owed her (much like Theseus' promise of aid from Poseidon; see *Hippolytus*, p. 108). Rama is exiled for fourteen years. Rama accepts the banishment filially, and he and Sita and Lakshman, his brother, go into the wilderness. There they live as hermits. After many adventures, Lakshman is one day desired by the princess Surpa-Nakha, but he spurns her. In a rage, she compromises Lakshman to her brother Ravan, king of the Rakshas, half beastlike, half godlike peoples who inhabit Ceylon (note the implication similar to that of Phaedra accusing Hippolytus). Ravan lures Lakshman and Rama away on a hunt and seizes the beautiful Sita; he takes her prisoner on his island. Rama makes an alliance with the Monkey-People and begins a war for the recovery of his wife. The battle is fierce and long and is described in the conventional detail of epic warfare the world over. Both Ravan and Rama are aided by supernatural powers, but Rama has Shiva on his side and is able to slay the brave but ungodly Ravan. Sita is freed from captivity and proves that she has maintained her virtue. The heroes Rama and Lakshman return to their kingdom and to peace and honor. (In an epilogue, Lakshman is later condemned to death by Rama for a breach of faith.)

COMPARATIVE: This has many obvious parallels with the Homeric *Iliad*. The siege of Ceylon is similar to that of Ilium, the "rape" of Sita compares with that of Helen, and gods and goddesses enter into all the actions. The trial of the bow is a frequent device of epic, as Odysseus (p. 174) proves his identity on his homecoming. However, this is a poem in praise of beauty which shows more sensitivity to nature than do the Western epics, and the heroic figures of Indian legend are gentle sages as well as fierce warriors. Another Eastern epic in this book is *Gilgamesh* (p. 132).

TRANSLATION: By Romesh C. Dutt, in Dutton's Everyman's Library 403, (hardbound) $1.95; includes ***Mahabhârata***. The translation of both epics is in rather monotonous, regular, Victorian versification, and both are capable condensations of the originals.

Vega Carpio, Lope de, FUENTE OVEJUNA, ca. 1619; 51 pages.

Historical Spanish comedy in three acts. A small town revolts against the injustices of its military commandant.

IMPORTANCE: See *Peribañez*, p. 383. *Fuente Ovejuna* (*The Sheep Well*) is an appealing drama because we always enjoy seeing the worm turn or the underdog win. Vega's peasants are a delightful group, Mengo, the bad poet but brave man, and the courageous and loyal lovers, Laurencia and Frondoso. Lope de Vega wrote by formula; notice the similar situations, personages, and denouement in *Peribañez*, and you will have determined this formula.

AUTHOR: Lope de Vega (1562–1635) founded Spanish national drama. He was born in Madrid, was banished from Spain at twenty-two as the result of a duel, served in the Spanish Armada, was secretary to the Duke of Alba, and at thirty-four returned to Spain. He was ordained a priest after the death of his wife and finally became a doctor of theology. He is reputedly the author of about 1800 plays, of which 431 have survived.

RESUME: The Commander of the Military Order of Calatrava incites a young nobleman to engage in a war against Isabella and Ferdinand of Spain and then returns to his domain, Fuente Ovejuna, where he rules with an iron hand—particularly the women of the town. Among the maidens who strike his fancy is Laurencia, but her lover, Frondoso, threatens the Commander with his own crossbow. The Commander is more successful in his attempts at Jacinta, in spite of Mengo's courage in standing up to the Commander's henchmen. Mengo is beaten for his bravery. When the Commander leaves Fuente Ovejuna to fight another battle, Laurencia and Frondoso plan a wedding festival, but unluckily the Commander returns in the midst of it, arrests the bold Frondoso who had once dared to threaten him, and drags Laurencia to his castle to be beaten and tortured. When Laurencia is released, her taunts drive the villagers to rebellion. Men are joined by the women in a successful assault on the Commander's castle; the Commander and most of his party are killed. The King, notified of this uprising, sends a judge and a military unit to Fuente Ovejuna to investigate. Even under torture the inhabitants, as one man, refuse to implicate one another, and only testify that "Fuente Ovejuna did it." Haled before the King himself, the villagers tell their story of the Commander's injustices, and the King pardons the town.

COMPARATIVE: This is not a story of a town's rebellion against injustice, as it seems; for Lope de Vega meant it as a historical demonstration of the King's mercy and honor. However, a twentieth century reader not indoctrinated with classical Spanish doctrines of honor notes comparisons with the peasants' revolt in Hauptmann's *The Weavers* or with that of the miners in Zola's *Germinal* and with a similar revolt in Corrado Alvaro's *Revolt in Aspromonte* (p. 14). The character of the Commander is like that of Don Juan by Molière (p. 257), as a compulsive lover, and like Almaviva in Beaumarchais' *The Marriage of Figaro* (p. 36) exercises certain unsocial seigneurial privileges toward women. The description of medieval armor, panoply, war, and procession given by Flores in Act I shows a closeness to epic models; see *Poem of the Cid* (p. 285), *Song of Roland* (p. 333), and the *Aeneid* (p. 389). The theme of the morally diseased small town is found in Argos in Sartre's *The Flies* (p. 309), Orbajosa in Pérez Galdós *Doña Perfecta* (p. 279), Quellen in Dürrenmatt's *The Visit* (p. 106), in Giraudoux's town in *The Enchanted* (p. 136), the town in Gerstäcker's *Germelshausen* (p. 128), that of Ibsen's *An Enemy of the People* (p. 185), and Mark Twain's hamlet in *The Man That Corrupted Hadleyburg.*

TRANSLATION: By Jill Booty, Mermaid Dramabook MD-20, $1.95. Includes *Peribañez* (p. 383), *The Dog in the Manger, The Knight from Olmedo,* and *Justice without Vengeance,* all teachable.

Vega Carpio, Lope de, PERIBANEZ (PERIBANEZ Y EL COMENDADOR DE OCANA), 1609; 56 pages.

A three-act comedy from Spain's Golden Age. A peasant whose wife is coveted by his overlord kills the seducer and is pardoned by his king.

IMPORTANCE: Lope de Vega was Spain's most prolific dramatist in Spain's most prolific era and in the action of this drama emphasizes one of his important formulas: the structure of Spain's authoritarianism and the interdependencies and internal loyalties among the social classes. The characters of this drama, within the formula, are rounded and believable. The love of Peribañez and Casilda is beautiful, loyal, and bucolic; the Comendador Don Fadrique is likable in spite of the passion that leads to his ruin. The story, spiced with proverbs, has the ring of a ballad.

AUTHOR: See *Fuente Ovejuna*, p. 281.

RESUME: On Pedro and Casilda's wedding day the Comendador notices her great beauty. He is distracted by his longing for her. On the advice of his servant, Lujan, a devious peasant, he commences to bribe and reward Pedro (Peribañez) to earn the favors of his bride. Pedro and Casilda are fully and poetically in love, through one truly beautiful speech after another, and refuse to be corrupted. The obsessed Comendador even has a portrait painter follow Casilda through a festival to catch her likeness; and when Pedro accidentally sees this portrait for the first time he knows how the wind blows. Pedro's suspicions are lulled, however, when the Don gives him charge of a company of peasants, dubs him a knight (and this, ironically, gives Pedro his opportunity for revenge without dishonor or punishment), and sends him off to war. Pedro gone, the Comendador now reaches Casilda due to the duplicity of her companion, Ines. But Pedro turns back when his troops are halfway to Toledo and catches the Don and Lujan red-handed, assaults both, and kills them. With a reward posted for his capture, Pedro goes to the King himself, pleads his case and his new status as a gentleman, and is freed with honor; the reward money is given to his lovely Casilda.

COMPARATIVE: The protagonists' faith, love, and humor are those of Tío Lucas and Frasquita in Alarcón's *The Three-Cornered Hat* (p. 10), and in this later story the situation has merely been moved into the nineteenth century. When the Comendador sends Pedro to the wars that he may take his wife, we are reminded of David and Bathsheba. The pathetic, driven Comendador is another specimen of Tirso da Molina's Don Juan (see Molière, *Don Juan*, p. 257); his assumption of privilege is that of Almaviva in *The Marriage of Figaro* (p. 36); his conception of honor, which he knows he has violated, is rigid as that of the characters in Corneille's *Le Cid* (p. 90).

TRANSLATION: Translated by Jill Booty in *Lope de Vega, Five Plays*, in the expensive but excellent Mermaid Dramabook MD-20, $1.95. Includes *Fuente Ovejuna* (p. 381), *The Dog in the Manger, The Knight from Olmedo,* and *Justice without Vengeance.*

Verga, Giovanni, THE HOUSE BY THE MEDLAR TREE (I MALAVOGLIA), 1881; 267 pages.

Italian. A novel about Sicilian fishermen, the misfortunes that beset them, and the toughness with which they spring back.

IMPORTANCE: Verga's theme is one of the great ones of literature, and this may well be the most able statement of it. It is a novel rich in personalities and local color. Verga, though not well known by the general reader, is one of Italy's great masters; his "Cavalleria Rusticana" became a great opera with music by Mascagni. D. H. Lawrence paid high critical respect to Verga and translated *Little Novels of Sicily.*

AUTHOR: Verga (1840–1922) was born in Sicily, went to Florence, and became a hack writer of sentimental tales. When he returned to his native island, he found his proper material and wrote "Cavalleria Rusticana" (1884; see p. 387) and *Mastro Don Gesualdo* (1899), among many other works.

RESUME: The Malavoglia family is respected and successful in Trezza; they own their own boat, the *Provvidenza,* and their own house by a medlar tree. But young 'Ntonio (Antonio) is called into the military service, and his grandfather, Master 'Ntonio, in an effort to recoup the family's losses in losing young 'Ntonio, buys on credit a shipload of lupins from Uncle Crocifisse, the village moneylender. The ship founders in taking its cargo to market; Bastianazzo Malavoglia is drowned. Though the ship is recovered, it is no longer seaworthy, and the debt for the lupins hangs over the grandfather's head and begins to consume the family. 'Ntonio comes back home, his brother Luca has to go to the service, a mortgage is placed on the Malavoglia house, and they lose it. Young 'Ntonio becomes a worthless tavern lout. His sister Mena, who was promised in marriage to Brasi Cipolla, now is too poor to make a match, and, though Alfio the muleteer wants to marry her, she is too proud to agree to come to him penniless. Luca is killed in the war. Old Master 'Ntonio is injured in a storm at sea and finally is forced to sell the *Provvidenza.* The mother of the Malavoglia, Maruzza, who has lost most of her sons to the sea, dies of cholera. Finally, the last blow of all, 'Ntonio engages in smuggling, knifes the local policeman, and is sentenced to five years at hard labor. Master 'Ntonio gives up in despair and is taken to the county poor house. But shrewd Alessia marries the granddaughter, Nunziata, and the couple buy back the house by the medlar tree. Mena and Alfio never marry. 'Ntonio comes out of prison and pays a sentimental visit to the house, then disappears.

It has been said that Americans, used to easy success, cannot endure tragic stories. More's the pity, for tragedy disappears in Verga's novel: we are elevated by the spectacle of endurance, and the tonic tastes the same as in some of our own pioneer stories; see Cather's *O Pioneers!* or *One of Ours* or Rölvaag's *Giants in the Earth.*

COMPARATIVE: The novel as a whole, in characters, setting, and tragedy, reminds one of Silone's *Fontamara* (p. 327) or *The Secret of Luca* (p. 329), of Corrado Alvaro's *Revolt in Aspromonte* (p. 14), and of Steinbeck's *The Pear* (p. 343) or his *The Grapes of Wrath.* Santuzza who has lost her sons to the sea is like Maurya in Synge's *Riders to the Sea* (p. 357) and speaks with the same lilt and saltiness. Other looks at the lives of fishermen are in Mishima's *The Sound of Waves* (p. 255) and Valdés' *José* (p. 277). For another look at Sicily, see Lampedusa's *The Leopard* (p. 223).

TRANSLATION: By Erich Mosbacher, who is able to create a match for Verga's simple but dramatic prose, in Anchor A-47, 85¢. His few notes are excellent; needed was a table of characters or a family tree.

Verga, Giovanni, THE SHE-WOLF AND OTHER STORIES, 1874–1884; 190 pages.

> **Short stories by an Italian master, including "Cavalleria Rusticana," source of Mascagni's opera of that title.**

IMPORTANCE: Verga is a great and unusual storyteller; in his unusual manner lies the danger that a casual reader will not read enough of him to see his greatness. Verga writes with the compression and elision of the ballads. His subject matter is elemental—great loves, strong hates, big passions, and the pursuit of bread and happiness; his peasants are human and individual but larger than life-sized, almost epic.

AUTHOR: See *The House by the Medlar Tree,* p. 385.

RESUME: "The She-Wolf": Pina, nicknamed "the she-wolf" because "she never had enough—of anything," falls in love with Nanni the young peasant. He repulses her, and she marries her daughter to him so that she may be near him. Relentlessly she pursues Nanni until she seduces him. Finally, torn with shame, Nanni one day in the field grabs an axe and runs at Pina.

"Cavalleria Rusticana" is the story of young Turiddu who falls in love with Lola, but Lola spurns him for a rich muleteer. After marriage with the muleteer, Lola still teases Turiddu. When Alfio comes back from traveling, the villagers tell him what is going on. He makes a rendezvous with Turiddu. Turiddu kisses his old mother goodbye. The two men fight Sicilian fashion with knives, and Turiddu falls dead.

"Gramigna's Mistress" is the story of Peppa who is to marry a well-off villager. But she hears so much about the bandit and outlaw, Gramigna, that she falls in love with him though never having seen him. She breaks off her engagement; her mother, thinking her bewitched, keeps her locked in the house. One day she escapes and searches the brush and byways until she finds Gramigna, ambushed and fighting for his life. Peppa becomes his slave, his companion, and his mistress. When he is finally captured, she then makes herself a slave-servant to the very carabinieri who captured Gramigna, this way keeping close to his memory.

There are eleven other stories of simple people who do unusual things in their struggle for happiness and identity.

COMPARATIVE: "Consolation" uses the same theme as Zola's *L'Assommoir* (p. 412); the unlucky characters finally descend to drink for the meaning of life. "Nanni Volpo," in which an old miser changes his will to get his way, is often similar to ***Krishnakanta's Will*** (p. 67); the old man is a type as in Molière's ***The Miser*** (p. 259) and shows the same sense of property as Balzac's

Grandet in *Eugénie Grandet* (p. 30). The drama which Verga made of "Cavalleria Rusticana" is in Bentley's *The Modern Theatre*, Vol. 1 (see entry *The Threepenny Opera*, p. 46), and would make an interesting companion study in the differing modes of drama and fiction. Verga's peasant subjects and his compassion are reminiscent of Chekhov, and like this Russian artist he works best in a very short form.

TRANSLATION: Verga, *The She-Wolf*, ably translated and selected by Giovanni Cecchetti; University of California Press, $1.50. Handsomely printed and illustrated with unusually good notes and introduction.

Vergil (Publius Vergilius Maro), AENEID, 19 B.C.; 335 pages.

The Romans' national epic; verse.

IMPORTANCE: Vergil modeled his poem after Homer's *Odyssey* (p. 174), with a patriotic intention, but also to create a godlike status for Augustus, Aeneas' supposed descendant. The hero Aeneas incorporates all the virtues considered to be typically Roman.

AUTHOR: Vergil (70–19 B.C.) was born near Mantua and was educated for law-making and public administration, but he soon retired to agricultural life. His lands were confiscated for awards to veterans of the Roman wars, but Vergil eventually regained his fortune as a courtier to Augustus. His *Georgics* are poems in tribute to the simple life: his *Aeneid* is a tribute to Roman imperialism; these two opposites unite in his opus and stem from the older belief that Roman success in war, conquest, and administration was due to the original, simple way of life.

RESUME: Amid the bloodshed and flames of burning Troy, Aeneas bids farewell to his dead wife, carries his old father Anchises on his shoulders (and Anchises in turn carries the household gods of Troy), takes his son Iulus by the hand, and escapes. Aeneas gathers some loyal followers and takes to the sea, obeying the prophecy that he is to establish a new Troy in Italy. Though he is favored by his mother, the goddess Venus, Aeneas and his followers are shipwrecked by the storms that trouble Odysseus. They finally reach Carthage, ruled by Queen Dido, who gives them a regal welcome. It is here that Aeneas, after a banquet, spends the whole night telling of the fall of Troy and of his wanderings. Dido falls in love with him and arranges a marriage sacrament of a kind. When Aeneas, fretful over the delay of his mission, feels the call to leave again, Dido kills herself, and Aeneas and his men on the sea look back unknowingly on her funeral pyre blazing in the night. Aeneas visits the Cumaean sibyl and makes a descent into Hades. There he sees the former great men of the world, and Anchises, who died on the voyage, prophesies Aeneas' destiny and success in founding the new empire. Eventually reaching Italy (and Aeneas and his men several times cross the traces of Odysseus' wanderings), Aeneas is offered the hand of the princess Lavinia, but a former suitor, the redoubtable Turnus, challenges him. A long war begins. Turnus is defeated at last, as all have been who hindered Aeneas' mission.

Books of the *Aeneid* which are especially brilliant are II, which describes the fall of Troy and makes a necessary complement to the *Odyssey* and the *Iliad*; IV, the love and suicide of Dido; and VI, the visit to the Underworld.

COMPARATIVE: Odysseus makes the best comparison: Odysseus is a man of action and of slighter reflection, one who glories in war and who sets out for home triumphantly and for motives of self-comfort; Aeneas is a man whose mission must outweigh all else, who undertakes a perilous voyage with the responsibilities of an aged father and a young son; his goal is not the comforts of home, for his wife Creusa is dead; Aeneas is a man in flight for whom everything is destroyed; he is thoughtful, deliberates much, and in Hades is taught high moral lessons; unlike Odysseus' single combats, Aeneas battles Turnus as a man who respects his enemy and fights only due to his necessary mission. The man with a mission theme finds echoes in Silone's *Fontamara* (p. 327) and *The Secret of Luca* (p. 329) and references in these entries, and, of course, in other national epics, such as *Song of Roland* (p. 333).

TRANSLATION: In verse, by Rolfe Humphreys, Scribner's SL-6, $1.65. In prose, by Kevin Guinagh, Rinehart Edition #63, 95¢; a handsome book with glossary of characters, genealogical tables, a good introduction, and some illustrations from classic art.

Verne, Jules, JOURNEY TO THE CENTER OF THE EARTH (VOYAGE AU CENTRE DE LA TERRE), 1864; 263 pages.

French. A Science fiction novel by the grandfather of all science fiction.

IMPORTANCE: Fun for any rainy day and when one is tired of merely good literature. To pay Verne his due, it must be admitted that he was prophetic, that he knows how to spin a yarn, that he helped popularize science in the nineties, and that Walt Disney would be in bad shape without him.

AUTHOR: Verne (1828–1905) was born at Nantes. After studying law in Paris, he wrote librettos for two operas and then divided his time between the stock exchange and literature. His early successes were fantastic short stories, and novels followed rapidly—*Five Weeks in a Balloon*, *20,000 Leagues under the Sea* and *Around the World in Eighty Days*—all written with verve and prophecy.

RESUME: Professor Hardwigg discovers an old Icelandic manuscript that tells him and his scientific nephew, Harry, how to climb down an extinct volcano and reach the bowels of the earth. With the help of taciturn, capable, and loyal Hans, an Icelandic guide, they descend Mt. Sneffels perilously, are injured, lost, and starved; they suffer incredible frights (an electrical storm over a monstrous subterrestrial sea, a battle between antediluvian creatures, a boiling stream) and make amazing discoveries (primitive man, alive and doing fine near the center of the earth, beautiful subterranean grottoes) before they are finally cast out of the surface of good old Mother Earth by the good graces of an erupting volcano and emerge on the slopes of Stromboli. Something happens every minute.

COMPARATIVE: Verne's lively style derives from Dumas (p. 102). Other comparatives in the genre of travel-science fiction might be in H. Rider Haggard's novels (p. 159) or Edgar Rice Burroughs' *Pellucidar, or At the Earth's Core.* Science fiction does take a philosophical and social turn; one might well compare Verne's work with *Gulliver's Travels*, showing Swift's allegorical handling in comparison with Verne's comparatively trivial manner toward the impossible travel story and Swift's fine manner of maintaining the proper scale of things, of making them seem possible, and of making them socially significant. Thus H. G. Wells (p. 401) in handling science fiction derives from Swift rather than from Verne.

Such novels as have been mentioned are indispensable for a change of pace in any literature class (remember that even

William Butler Yeats enjoyed reading American westerns and that man does not live by bread alone).

TRANSLATION: No translator is given for Permabrook M-4161, 35¢, though we trust that no subtleties of the original French have been lost.

Voltaire, pseudonym for Francois Marie Arouet, ZADIG, 1747; 88 pages.

French. A philosophical tale compounded of amusing, ridiculous adventures and love affairs in Babylon and Egypt as the hero tries to reconcile human happiness and the inscrutable acts of Providence.

IMPORTANCE: Here is the most biting satirist of all time, seeking to improve the world by ridiculing its vices. Fundamental expositor of the absurd, leading in a clear line to Evelyn Waugh (p. 397) and Camus (p. 52) of our era, and ancestor to Swift, Goldsmith, Twain, Shaw, and others, Voltaire invented the genre of the philosophical tale which has served many social critics as an able vehicle.

AUTHOR: Voltaire (1694–1778), because of the pungency of his writing, spent much of his lifetime running away—to Cirey, to the court of Frederick the Great, and to Ferney, his estate over the French border in Switzerland. He was famous as a great though little-played tragic dramatist, a brilliant epigrammatic poet, and a philosopher. After years of creative exile, he returned to Paris in triumph as an old man and died at the premiere of one of his plays. He was a member of the French Academy and is considered the most representative figure of the Age of Enlightenment.

RESUME: Zadig, a Babylonian youth wise in all knowledge, loves and is loved by Astarte the queen. They are quickly separated by court intrigue. Zadig begins a roaming life through every possible adventure and danger; he becomes famous, rich, and respected in nation after nation in the Near East, but he always learns that success is merely the prelude to disaster. Eventually, he and Astarte are reunited, after an angel has enlightened Zadig on the scheme of Providence—that "Men judge all things without knowing anything" that "There is no evil that is not productive of some good," and that even the apparently absurd course of human affairs is governed by divine law. On the thin tale Voltaire hangs caricatures exemplifying almost every form of vice and weakness in society, government, and religion; he further has the gift of contriving inexhaustibly ingenious situations and denouements, so that the story itself never drags.

COMPARATIVE: The philosophy of this tale is not as convincing as in *Candide* and the comments are not as clever, but *Zadig* contains less bawdy humor. All of Voltaire's tales are in the spirit of *Gulliver's Travels* and Samuel Johnson's *Rasselas* but are paced faster and are less ponderous and bitter. For social criticism, Voltaire's may be the best work after Petronius'

Satyricon and perhaps the best work before George Orwell's *Animal Farm* (p. 271). Other comparative references are given under Orwell.

TRANSLATION: By Tobias Smollett, *Candide and Zadig*, Washington Square Press W-153, 45¢. Introduction by Lester G. Crocker. Clear type but minimal footnotes.

Walpole, Horace, THE CASTLE OF OTRANTO,
1764; 85 pages.

Gothic romance; British. Like others of its kind, a tale of the horrible and the supernatural, naively exaggerated.

IMPORTANCE: The Gothic romance originated as an escape from the exigencies of the Age of Reason. It contributed much in imagination and in material to romanticism, at least that part of romanticism favored by Edgar Allan Poe. Based on German romances, these novels became immediately popular; readers swooned as they read them, and they were the subjects of parlor conversation.

AUTHOR: Horace Walpole (1717–1797), the son of the famous Prime Minister, though active in politics, made his name with such novels as this one.

RESUME: In a gloomy, haunted castle, Prince Manfred lives with his wife Hippolita and a son and daughter, Conrad and Matilda. Conrad is mysteriously killed by the fall of a huge plumed helmet just as he goes to marry Princess Vicenza. Determined to maintain an heir, Manfred then decides that he himself will take Isabella Vincenza to wife. He chases her through the storm-ridden castle, but she is helped to escape by an unknown youth, Theodore. (This youth is later revealed to be the son of the monk Jerome and of royal blood.) The domestic difficulties that Manfred has now stirred up are now complicated by political ones—a knight, Frederic, comes to dispute Manfred's right to rule. Eventually, after Theodore injures this knight in combat, it is revealed that the knight is Isabella's father.

Strange events occur through this thin and involved story—pictures come to life, an armored giant stalks through the castle, groans are heard from uninhabited rooms, and so on. In the end, Manfred has the ill fortune to kill his daughter, Theodore is discovered to be the rightful ruler of Otranto (or what is left of it after so many supernatural disasters), and Theodore marries Isabella. Manfred and Hippolita disappear into monastery and convent to live out their unhappy lives.

It takes a sense of humor to read such an outlandish novel as this.

COMPARATIVE: Poe's tales such as "The Fall of the House of Usher," Bram Stoker's excellent epistolary novel *Dracula*, and Mary Shelley's *Frankenstein*. The romantic Gothic is heavy in Chamisso's *Peter Schlemihl* (p. 63) and in Chateaubriand's *René* (p. 65). See also Haggard's *King Solomon's Mines* (p. 159) for the Gothic romance modernized and in better control.

EDITION: Edited, with good footnotes and modernized spelling, by Robert Donald Spencer, Bantam Classic NC-171, *Seven Masterpieces of Gothic Horror*, 95¢. Also includes Clara Reeves' *Old English Baron*, Monk Lewis' *Mistrust*, Hawthorne's *White Old Maid*, Mary Shelley's *The Heir of Mondolfo* (should be fun to teach), Poe's "The Fall of the House of Usher," and LeFanu's *Carmilla*.

Waugh, Evelyn, DECLINE AND FALL, 1928; 189 pages.

> A satirical novel about a Candide who is thrown into a world of worldlings.

IMPORTANCE: Satirists, from Petronius through Swift, Voltaire, and G. B. Shaw, are always important. Waugh is one of the best of our day, minutely selecting one area after another of British society to pick maliciously apart—this novel on British private schools, *Black Mischief* on British colonialism and diplomatic bungling, *Vile Bodies* on metropolitan aristocracy; even America is his target in *The Loved One*, satirizing our Gold Coast's burial practices (he predates Jessica Mitford). Satire, however, like any form of humor, is hard to teach, and in the classroom it is often for only the happy few.

AUTHOR: Waugh (his first name is pronounced Eev'lyn) was born in 1903 in London and educated at a minor public school, Lancing, and at Oxford, where he gained entrée above his station into the glittering world of phonies and pretenders as well as the real aristocrats. His bitterness is diagnosed by some critics as the pain of a "thwarted romantic" seeing his illusions disappear. He died in 1966.

RESUME: Paul Pennyfeather, a poor student at Scones College, innocently is involved in a hassle of rich snobs in the commons and is depanted; hence he is expelled for indecency. Since he is no longer fitted for the church because of the charge, only schoolteaching is now open for him. He finds a position at Llanaba Castle, a degenerate but pretentious private school in Wales, where every Master is hiding out for crimes or has come to the end of his tether. Paul, through some hilarious scenes, including the athletic events wherein one inebriated teacher, Pendergast, innocently pots little Lord Tangent with his starting gun, makes the acquaintance of Lady Beste-Chetwynde, whose young son he is engaged to tutor. He becomes her favorite and is given an appointment in her international industry, The Latin-American Entertainment Co., Ltd., which exports British tarts to South America as "entertainers." In this dubious enterprise he is also joined by "Captain" Grimes, a former colleague at Llanaba School, and the two of them get involved in time to be trapped and tried by one Potts, a detective for the League of Nations and formerly one of Paul's old schoolmates from Scones College. Naturally, Lady Beste-Chetwynde and her fellow aristocrats are absolved from blame in the ensuing trial; Paul takes the rap; and his only reward is the marriage with his Lady that must be postponed by this unfortunate contretemps caused by Potts' snooping.

Delightful, a little thing among many, is Waugh's gallery of character names: Pennyfeather, Philbrick, Fagan the headmaster, an Mp named Miles Malpractice, a minister of transportation named Sir Humphrey Maltravers, the fat Lady Circumference, little Lord Tangent, and so on. It is packed with incident and makes swift and easy reading.

If you are weak on the theory and practice of satire, see Gilbert Highet's *The Anatomy of Satire* (Princeton, 1962) for a pleasant survey.

COMPARATIVE: *Candide* by Voltaire would be the best, but *Zadig* (p. 393) will do. The satire will best be seized if you compare it with a serious work with a British school background: Joyce's *Portrait of the Artist as a Young Man* (p. 200) or Maugham's *Of Human Bondage* (p. 247), for example. A remarkably close comparison may be made to this work with Pagnol's *Topaze* (p. 275), in both plot and characters, only the worm that turns really does, for Pagnol.

EDITION: *A Handful of Dust* and *Decline and Fall* (one volume), Dell 3424, 75¢.

Wells, H. G., THE HISTORY OF MR. POLLY,

1909; 236 pages.

British. An escape novel about an imaginative, middle class shopkeeper in post- but still Victorian England.

IMPORTANCE: Since Dickens, there have come few better novels about the British bourgeois, no character more firmly if exaggeratedly drawn than Polly, and no more sympathy given to chances of escape from a constraining social system. "Fishbourne isn't the world," Polly concludes, and, with the statement, each of us feels his own private Fishbourne suddenly expand.

AUTHOR: Wells (1866–1946) now is undergoing some neglect after his great early successes, his *Outline of History* and the foremost science fiction early in the century—such works as *The Time Machine*, *The War of the Worlds*, and *The Invisible Man* (p. 401). Wells brought to all his works solid scientific training; he was a teacher of biology.

RESUME: This "lyrical comedy" is in praise of life, even though we discover Alfred Polly at life's very nadir as the novel opens: thirty-five years old, run through "the valley of the shadow of education," trained for nothing in particular, both his ideas and his digestion ruined by extravagent British imports, his youth fled, married to Miriam who cooks badly and looks worse, and saddled with all his capital in a Gents' Furnishing Shop in Bournemouth that is slowly growing bankrupt. "O, beastly, silly wheeze of a hole!" apostrophizes Mr. Polly, contemplating the hole into which he has dug himself. His memories are filled with his storekeeper's training at Port Burdock, with his colleagues the absurd Three P's (Polly, Parsons, and Platt); of a wonderful girl (like Giraudoux's, p. 134) who had talked to him during ten wonderful days from atop a garden wall; of his courtship of Miriam; of his private wars with his fellow shopkeepers in Bournemouth—and he suddenly resolves to get away from it all. While Miriam is away in church, Polly soaks his dwelling and shop in kerosene, lights it, and draws out his straight razor to commit suicide. But his courage fails in this attempt, and he ends by fighting the fire and saving the life of the mother of one of the tradesmen he despises. He is a hero. However, one day he decides to run away after fifteen years of Bournemouth and Miriam. During his wanderings, happy along the hedgerows, he turns up one day at the Potwell Inn on a riverbank. There he makes the acquaintance of the tavern owner, a jolly fat woman, and he does her a major service in driving away her private terror, Uncle Jim (something of Mark Twain's Pap Finn), once and for all. Once he is established with

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this fat lady, Polly makes on trip back to Bournemouth, eats lunch incognito in Miriam's tea shop (though she does recognize him), and learns that he had been found drowned years ago (really it was Uncle Jim, dressed in the clothes he had stolen from Polly). So Mr. Polly returns to the inn, fat, jolly, happy, and brown from the sun, and settles down to fish and to pass his life away contentedly.

Do *you* want to get away from it all?

COMPARATIVE: The style, character drawing, and sympathy are like Dickens'. Polly is a romantic just as much as Emma in *Madame Bovary* (p. 116), trapped in Fishbourne and Bournemouth instead of Tostes. The tramp motif and the theme of escape may be found in Synge's *In the Shadow of the Glen* (p. 353). Another escape story is that of Nora in Ibsen's *A Doll's House* (p. 183), where Nora also walks out of a bad job. We have suggested another famous escape, *Adventures of Huckleberry Finn*, and may add its modern sometime counterpart, Salinger's *The Catcher in the Rye.* In the novel *Kipps* (1915) Wells has created another character like Polly. Finally, the "little man" figure in modern literature has something of our Bournemouth tradesman in his makeup: see Courteline (p. 91), Gogol (p. 144), and comparatives suggested there.

The magnificent, burlesque internecine wrangles among tradesmen and Mr. Polly is a device found also in Zola's *L'Assommoir* (p. 412).

EDITION: Riverside Edition B-52, $1.45.

Wells, H. G., THE INVISIBLE MAN, 1897; 150 pages.

British. A science fiction novel with moral and humanistic implications that raise it above Verne (p. 391) in its genre, beyond science fiction as adventure (see Haggard, p. 159) or the fantastic (see Walpole, p. 395), and place it in character close to Orwell's norvels (pp. 271–274) and Huxley's *Brave New World.*

IMPORTANCE: Wells adds to science fiction the easygoing burlesque humor of bourgeois England, as in his *The History of Mr. Polly* (p. 399), subject treatment we are used to meeting in Dickens.

AUTHOR: See *The History of Mr. Polly*, p. 399.

RESUME: To Iping village on a stormy winter night comes a mysterious stranger muffled in a greatcoat, slouch hat, and blue sunglasses, who engages a room at the inn. Mystery deepens about him. He sends for his luggage, packages of occult books and boxes of chemicals and test tubes. He locks himself away from the world and engages in experiments that send him into violent, cursing rages, while the nosey villagers tremble. One accident after another reveals that the visitor is a supernatural one, and finally, after he robs a home, he reveals himself to his hosts and their townsmen as an invisible man. A marvellous mock battle between villagers and the stranger occurs, and the invisible man flees for his life after exacting terrible damages. On a heath he meets Mr. Marvel, a Mr. Polly type of vagrant (see p. 399), and adopts him as his physical errand boy to accomplish those things which a bodiless man cannot do. The unwilling, terrified Marvel rescues the invisible man's precious books for him which he had to abandon when he left the inn. And now the pair begin a terroristic vagabondage of violence, robbery, burglary, and evasions. Finally wounded in a police fray, and with his accomplice Marvel fleeing with his books and gold, the invisible man enters the quarters of Kemp, a doctor and former classmate, and here he sits down and tells his long delayed story: how he discovered the secret of invisibility, the delight in his new state that he found at first, the horror at feeling himself gradually set apart from his fellow men, misunderstood and feared, his attempts at Iping Village to make himself again corporate, and the disastrous result. Now, he tells Dr. Kemp, his only recourse is to profit by his abnormality and to declare a reign of terror against humanity.

The rest of the story is one of a monstrous manhunt for Griffin, the invisible man, of his final conflict with society, his death, and his gradual reentry into the world of man after his death.

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Wells seems to imply here an allegory of science outlawing itself from plain humanity, and the penalty the scientist has to pay is as great as that of the artist who alienates himself from the ordinary man (see Mann's *Tonio Kröger*, p. 239).

COMPARATIVE: Suggested necessarily throughout this review. An amazingly similar parallel in plot, theme, and the character of the hero appears in Adalbert von Chamisso's *Peter Schlemihl* (the man who lost his shadow, p. 63). Wells' story should be a richly rewarding one to teach: it reaches in many directions, it is masterfully narrated, and the characterizations are vivid and sound.

EDITION: Washington Square Press WSP-276, 45¢; includes *The War of the Worlds*.

White, T. H., THE SWORD IN THE STONE, 1938; 288 pages.

British. A modern retelling of part of the Arthurian legends: the boyhood and education of Arthur before he became king.

IMPORTANCE: Events that most stimulated Western literature were the fall of Troy, the life of Christ, and, at least in continental literature, the Arthurian cycle. So T. H. White joins Tennyson, Malory (p. 233), and hosts of other writers in continuing the tales of the Knights of the Round Table; and our decade has seen the musical *Camelot* based on White's retelling. *The Sword in the Stone* is the first book in White's *The Once and Future King* (1958; available complete in paperback, Dell 6612, 95¢).

AUTHOR: White (1906–1964) was a famous medievalist, an expert in falconry, fortress architecture, and the common life of the people. He lived and wrote in rather crotchety isolation on Alderney Isle in the Orkneys.

RESUME: Arthur, called the Wart, and Kay are educated first by a governess and later by Merlyn the magician—though Merlyn is particularly the tutor of Arthur, who discovers Merlyn one day as the former is trying to recapture an escaped goshawk. Merlyn enjoys the dubious distinction of living backwards in time, so that he does not know what has happened but has all the world's future knowledge at his fingertips. The education he gives Arthur is an unorthodox one: Arthur is turned into a hawk, a fish, an ant, a bird, and a hedgehog, so that he comes to understand exactly man's place in the great chain of being. He also undergoes more formal training in warfare and sports. After exciting encounters with Sir Pellinore and with Robin Hood and his outlaws, the Wart meets his destiny when he pulls the sword Excalibur out of the stone and thus is recognized and crowned as king.

White tells the tale with Merlyn's own delightful inconsequence of time. Modern science and daily papers mingle with medieval practices and superstitions; White's English gentlemen are haw-haw Britons as Evelyn Waugh (p. 397) and P. G. Wodehouse depict them; Neptune appears tattooed with an anchor and the word "Mabel" on his chest; the humor is pixie and unexpected. The pictures that White gives of castle, moat, and barbican are, on the other hand, accurate and fascinatingly described. In addition to the expected background of medieval life, of tourneys and quests, he takes time to tell the historical how of haymaking, acorn harvesting, animal husbandry, and boar hunting, and about simple people like Wat. The whole fantasy, which still is based on the serious material of Malory's *Le Morte d'Arthur*

(p. 233), reads like a children's story adopted by adults and is filled with the sweetness of Grahame's *The Wind in the Willows*.

COMPARATIVE: Mark Twain did a heavy-handed but amusing spoof of medieval life in *A Connecticut Yankee at King Arthur's Court* (p. 375). Contrast Twain's and White's with serious medieval tales such as *The Romance of Tristan and Iseult* (p. 40), the *Lays of Courtly Love* of Marie de France (p. 243), retellings by Anatole France (p. 120), and the collection of medieval romances reviewed on p. 26. Tennyson's *Idylls of the King*, particularly "Launcelot and Guinevere," will serve to round out the end of the Arthurian story.

EDITION: Dell 8445 LFL, 50¢.

Wilde, Oscar, THE BALLAD OF READING GAOL,

1898; 20 pages.

Irish. Partially a ballad, partially a lament on the inhumanity of capital punishment.

IMPORTANCE: Based on his own imprisonment, Wilde in writing this poem created one of the most moving entries in literature, even if overly dramatic. It is included here also for its relevancy to may works of literature—(1) works about prison and (2) works written during imprisonment. It is often surprising to readers of English literature that Wilde has an immense following on the Continent, with almost the same degree of respect that Lord Byron engendered), and, as our editor remarks, has been considered second only to Shakespeare.

AUTHOR: Oscar Fingall O'Flahertie Wills Wilde was born in 1854 in Dublin into a literate household. He was educated at Trinity and then at Oxford. Enormously and quickly successful as a man of letters, he entered London society and made it the target of such plays as *The Importance of Being Earnest*, in the tradition of Sheridan and Goldsmith, and preparing the way for Shaw. A trial on a morals charge jailed him, releasing him a broken man to wear out his days in France; he died in 1898.

RESUME: This work rarely finds its way into anthologies for high school students, though it is compelling and will provide discussion. It is a narrative in the ballad style, in which the story is left to emerge of itself among a symbolism of love, death, and injustice that is as strong as García Lorca's (p. 124).

> He did not wear his scarlet coat,
>   For blood and wine are red,
> And blood and wine were on his hands
>   When they found him with the dead,
> The poor dead woman whom he loved
>   And murdered in her bed.

—with the dominant refrain that emerges as the poem's motif: "Each man kills the thing he loves." The ballad has many echoes of Coleridge's "The Rime of the Ancient Mariner" in its six-line stanzas, refrains, and rhythms.

COMPARATIVE: See Wilde's own *De Profundis*, a noble and passionate discussion of prison evils. To establish one major theme, Works Written in Prison, we shall notice the *Testaments* of François Villon (Bantam FC-56), Bunyan's *Pilgrim's Progress* (WSP-253), Malory's *Le Morte d'Arthur* (MQ-415), Brendan Behan's *Borstal Boy* and his *The Quare Fellow* (Everyman E-69), *The Letters of Sacco and Vanzetti*, Gaddis' *Birdman of Alcatraz* (Signet P-2092), and the list could be endless.

Another theme, Works Written about Prison Experiences: Plato's *Phaedo* in *Last Days of Socrates* (Penguin L-37), Kipling's poem "Danny Deever" (similar in thought to Wilde's), Koestler's *Darkness at Noon* (p. 215), Wright's *Native Son* (Signet CT-81; on the race problem), Sartre's *No Exit* (V-16), Schiller's *Mary Stuart* (p. 315); Byron's ballad poem "The Prisoner of Chillon" and Dostoevsky's "The Legend of the Grand Inquisitor" (p. 98) which also have something to say about justice, and finally, perhaps most impressive of the lot, Camus' essay "Reflections on the Guillotine" in *Resistance, Rebellion and Death.*

EDITION: Edited by Graham Hough, *Oscar Wilde—A Reader*, Dell LC-152, 50¢. Includes fairy tales, *The Importance of Being Earnest*, and *De Profundis.*

Wilder, Thornton, THE BRIDGE OF SAN LUIS REY,
1927; 117 pages.

American. A novel that investigates the lives of diverse characters who are inexplicably gathered on a suspension bridge in Peru when it suddenly collapses and hurls them to death.

IMPORTANCE: Sometimes a book employs such a universal theme and also reveals a foreign culture so believably, without capitalizing on its exotic locale, that it becomes a legitimate part of world literature. Such is this. The novel won Wilder a Pulitzer Prize in 1928.

AUTHOR: Wilder (1897-) is a teacher of French and a student of classical literature. He served in Warld War II. He is the accomplished playwright of *Our Town* and *The Skin of Our Teeth* (p. 409), which won him his second and third Pulitzer Prizes.

RESUME: Quoted from Washington Square Press edition: "'On Friday noon, July the twentieth, 1714, the finest bridge in all Peru broke and precipitated five travellers into the gulf below.' The citizens of Peru crossed themselves and whispered prayers of thanks for their deliverance. But in the mind of Brother Juniper, a humble monk who witnessed the catastrophe, burned the question, 'Why did this happen to *those* five?' As Brother Juniper's investigations illuminate the possibility of an Intention to the disaster—involving those left behind as well as those lost on the bridge—the reader rediscovers the one 'bridge' between the land of the living and the land of the dead that does not fall." *

The travelers include the Marquesa de Montemayor, like Madame de Sévigné a writer of classically artistic letters out of love for a neglectful daughter; Uncle Pio, amanuensis of La Perichole, actress, one of a long line of Spanish *picaros* (see p. 230); and Pepita and Esteban—all of whose lives are subtly intertwined almost without their own knowledge. The "Intention which Brother Juniper seeks is half-revealed and half-concealed as each of these fascinating lives is told.

COMPARATIVE: This is concerned with the same type of enigma as Voltaire set out to explore in *Candide*—why Lisbon was selected as the site of the great earthquake and what God meant to prove about His divine justice. Six survivors inexplicably chosen to survive a catastrophe is the theme of John Hersey's

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* From THE BRIDGE OF SAN LUIS REY, published by Washington Square Press, New York, and used by permission.

Hiroshima, the reverse of Wilder's material. The gradual half-revelation of a reasonable and cohesive story in Wilder's novel is partially the device of Akutagawa in the short story pair, "In a Grove" and "Rashomon" (p. 8). The theme of people whose lives are revealed because they are thrown together by accident is Dinesen's in "The Deluge at Norderney" (p. 93).

The Peruvian setting finds parallels in Hudson's *Green Mansions* (p. 176) and in Ciro Algería's *The Golden Serpent* (p. 12).

We have already mentioned the Marquesa's literary-historical resemblance to Mme. de Sévigné. Uncle Pio is a literary descendant of Pygmalion in classical works (thence to George Bernard Shaw's *Pygmalion* and Lerner-Loewe's *My Fair Lady*) as he molds Le Perichole.

EDITION: Washington Square Press W-236, 45¢.

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Wilder, Thornton, THE SKIN OF OUR TEETH,
1942; 70 pages.

> **American. An enormous spoof in dramatic form of the history of the human race. Three acts of dialogue, narration, newsreels.**

IMPORTANCE: This play ties together the various mythologies of the Western world. It is pleasant and unexpected reading, witty and critical, and has enjoyed good reception, particularly in Europe where Wilder has a reputation perhaps greater than in the United States. This play won Wilder one of his three Pulitzer Prizes.

AUTHOR: See *The Bridge of San Luis Rey*, p. 407.

RESUME: The Antrobus (anthropos) family consists of Mr. Antrobus, inventor of the wheel and the alphabet, Mrs. Antrobus, Henry (Cain), a dead son (Abel), a daughter Gladys, and the servant girl-plus, Sabina. The entire story of these people concerns their getting through "by the skin of our teeth" one disaster after another that has confronted humanity, preserving their books and their inventions somehow in the raggle-taggle of domestic life and natural disharmony. Wilder's dramatic style consists of dialogues, newscasts, series of projected slides, and so on—an episodic reporting device that Dos Passos used in his novel trilogy *U.S.A.* (1930 and on). Time shifts are tremendous: for example, George Antrobus in Act I is living in a suburban modern home in New Jersey, though he has just invented the wheel, and the new great ice age is bearing down on them although Cain has already killed his brother Abel; we have pet mammoths in the living room anachronistically combined with a singing telegram delivered by Western Union. This delightful *non sequitur* of time is also used by T. H. White in *The Once and Future King* (p. 403). Act II places the Antrobus family at a Convention of Mammals in Atlantic City, to which each of the other orders has sent corresponding delegates—two by two; and, as you may have guessed, the Antrobus family now faces the peril of the Great Flood destroying the degenerate world of the boardwalk. Act III shows the Antrobus family after it has reeled through total war; the period seems to be that of Napoleon; and social danger again is seen to be coming as Henry, having tasted the delights and success of war, is beginning his rebellion against family and race. But the curtain falls. The play incorporates allegorically almost every legend of man's slow progress, including the ice age, Adam-Eve, Cain-Abel, the rape of the Sabine women, and so on. George Antrobus emerges from each disaster with one concern, that the books may not have been lost, because after every period they start a new renaissance.

COMPARATIVE: Other than already mentioned: Anatole France, *Penguin Island*, also sketches in a telescoped history of humanity, though his satire is heavier and more bitter. Listed in this volume are similar abstract looks at humanity: *The Life of the Insects* (p. 57), *Animal Farm* (p. 271), and *Nineteen Eighty-Four* (p. 273). George Antrobus will bear comparison with Sinclair Lewis' George in *Babbitt*, particularly in the Atlantic City major scene and the close-up domestic sequences.

EDITION: Bantam Classics HC-98, 60¢. Also contains *Our Town* (must reading) and *The Matchmaker*, a farce.

Wren, Percival Christopher, BEAU GESTE, 1924; 393 pages.

British. An adventure story of life in the French Foreign Legion.

IMPORTANCE: Little importance as great literature; much importance for the encouragement of interest in foreign places and ways of life. As writing it is really not much below some of Dos Passos, and it is less self-conscious than many works of belles lettres. For the slow starter in a literature program this work is offered as one of a type that might lead into Lawrence's *Seven Pillars of Wisdom* or *Revolt in the Desert*, Doughty's *Travels in Arabia Deserta*, or other more solid creations. It is also fun to read and tells the student of any age much more than he would imagine about Tuaregs, France, colonial policies, and mercenary soldiering.

AUTHOR: Wren (1885–1941) was educated at Oxford, then became an explorer, a tramp, a big game hunter, a journalist, a British cavalry trooper, and a soldier in the French Foreign Legion, but still managed to turn out nine or ten adventure novels dealing with the East and Near East.

RESUME: When Digby Geste obeys the order of Lt. de Beaujolais and climbs into Fort Zinderneuf to investigate the fort's strange silence, he finds all the defenders dead, wedged into their embrasures, the commandant killed with a French bayonet, Digby's brother Beau Geste dead, and his brother John Geste disappeared. This is a mystery which follows the strange theft of a famous jewel, the Blue Water, which led the three Geste brothers separately to confess, to protect one another, and to run out of England to join the Legion. Digby, too, disappears into the menacing silence of empty Fort Zinderneuf; and shortly afterwards the fort burns down just as Beaujolais' troops are about to enter it. Digby and John, masquerading as Tuaregs, begin a terrible escape journey over the desert in company with two interesting Texans of the Legion, Hank and Buddy.

COMPARATIVE: The list we might select is long. Kipling's *Kim* (p. 211), though a better novel and full of more local color, will do to begin; another simple adventure story which is also a minor classic is Haggard's *King Solomon's Mines* (p. 159). If such a story of adventure can awaken interest in the student reader, that interest can lead in many directions, as we suggested under "Importance" above. Sequels to *Beau Geste* are *Beau Sabreur* and *Beau Idéal*.

EDITION: Permabook M-4190, 35¢.

Zola, Emile, L'ASSOMMOIR, 1887; 487 pages.

French. Naturalistic novel; life's dregs in Paris under Napoleon III.

IMPORTANCE: *L'Assommoir* is one of the best novels in the Rougon-Macquart cycle that Zola organized and wrote, twenty of them in twenty-two years, tracing the effects of heredity and environment in one family. It well illustrates the ideas he propounded in *The Experimental Novel* (1880).

AUTHOR: Zola (1840–1902) a Provençal born at Aix-en-Provence, devoted his entire life to literature with persistence and energy, reshaped fiction with his theoretical ideas and criticism, and was wealthy and successful in his chosen career.

RESUME: Gervaise comes to Paris with her two children by Lantier, but he deserts her when the fun and money, the latter his by inheritance, run out. Gervaise resumes her trade as a laundress. Coupeau, a roofer, makes love to her and suddenly decides to marry her. The couple is industrious and thrifty; Gervaise sets her dreams on opening her own laundry. All goes well for them until Coupeau falls from a roof and is severely injured. In his slow convalescence he loses his taste for work, begins to drink, and becomes a tavern bum. Gervaise hopelessly watches their savings disappear. A kind neighbor, Goujet, lends her the money to open her shop. Through hard work, Gervaise is a business success, but Coupeau's thirst and Gervaise's weakness for food and comparative luxury bring the couple again toward hard times. Lantier, her old lover, appears again; Coupeau makes a friend of him, and Lantier takes advantage of Gervaise. Gervaise, degraded and desperate, herself takes to drink. Nana, their daughter, is neglected and becomes a cocotte. Coupeau at last dies in an insane asylum, and Gervaise, reduced to being a scrubwoman for her old rival, Virginie, starves to death in a cubbyhole underneath a stairway. Paralleling Gervaise's story are those of Old Bru, a wornout workman who also starves to death, and the pathetic Dickens-like tale of Lallie, an eight-year-old who serves as mother to her little sisters and housekeeper to her brutal, drunken father.

The novel is grim, but it has power and sustained interest. The gayety that Zola does interject (the wedding celebration, the saint's day feast, and so on) is tawdry and desperate. The pictures of Paris street life in the 1850's are unrivalled.

COMPARATIVE: Dickens, Chekhov (p. 69), and Dostoevsky (p. 95) describe the same level of society, and Hogarth's "Gin Lane" series of lithographs sermonizes against the evils of liquor in the same manner as Zola does. The unpleasant and jealous life among the tradesmen that Zola describes finds a humorous parallel in Wells' *The History of Mr. Polly* (p. 399). Verga's short story "Consolation" (p. 387) pictures the hopeless decline of a similar woman and family. See also Maupassant's naturalistic novel, *Bel-Ami* (p. 251).

TRANSLATION: By Atwood H. Townsend, Signet CT-128, 75¢. Proofreading slips now and then, and some of the colloquialisms Townsend chose to match the argot of Zola's characters sometimes jar; but it is pleasant to see this important novel in a modern translation.

Appendices

THEME TEACHING

Every teacher dreams of some day organizing a literature program that is uniquely his own, of some day placing *that* anthology under the dust covers, and of entering at last free flight through a more azure air. Such emancipation is becoming common; we have all enjoyed reading about the many paperback programs that are making interesting experiments with the "works in depth" approach. We have also listened to some discouraging end-of-semester quarterbacking on some of the ambitious programs that failed.

The causes of failure are not always obvious. The teacher is too close to his material to be critical, and the student body, the ideal critic at the point of receptivity, is almost always muted by grade-book fears—no matter how hard we have tried to inculcate an expressible critical sense. An analysis of what can go wrong in a newly planned literature program usually comes to us a year or a semester too late. An analysis must begin with one's starting point, with how it was that we planned the new program in the beginning, and this is proper for either a post mortem or conceptional self-examination.

We will assume that any new program is apt to be based on (1) selection of materials in a historical progression; (2) selection of materials by random, personal choice; (3) a selection made by genres; (4) a selection made by national literature (often a strong temptation in a community predominantly of single ethnic extraction); or (5) the thematic approach. We want to discuss all of these approaches, remembering that in teaching literature to teenagers what is likely to take place is less a study of literature than of what students vaguely call "philosophy" and "characters."

Historical Progressions

A beginning student is confused by the presentation of ideas in historical sequences. So many motifs, so many examinations of reversals of ideas, emerge from ambient political changes, that focus and comprehension are distracted. The idea of heroism, for example, changes radically from Don Rodrigo's compulsion to fight (*Poem of the Cid*) to Meursault's self-searching indifference (*The Stranger*), and history alone does not explain such change. Ideas met in a historical sequence wear many guises that seem to deny resemblances. The young student is often unable to take the step he considers most necessary—that of deciding for himself which ideas are right. Nor is he always able to see that opposing ideas can exist naturally in the same work or in works of the same era. The teacher is first victim to this confusion, for it is he who must clarify the growth of ideas through centuries of political and social change. The necessity for presenting "pure" history in the literature classroom often obscures the author who viewed it and the view of it that he selected. Only team teaching, with its obvious, specialized separation of literature and background, can make such a program tenable.

Disordered thinking and multiplied teaching necessities arise in the historical approach. Even in such an anthology as the Bible we may consider the stories of Jonah, Esther, and Ruth and see what a confusion of ideas that may present themselves: Is the Hebrew Word to be spread, or is it *cosa nostra?* Does God sway the just and the unjust by the same means, and reward them equally? Perhaps this obvious confusion is a gain; perhaps it leads to the finest type of teaching material, in which answers are not cut and dried; but these statements may be true only for where you sit, behind the desk.

The time sequence approach demands of the instructor a formidable knowledge of the philosophy of history. The historical avenue is very good if the teacher is sure that he can present the changing attitudes towards ideas, as well as the ideas themselves, in cycles whose appearance would appear reasonable if blackboarded or mimeographed. This is a good teacher test. Usually the instructor who makes this self-assessment will find that there is much outside reading required of him, so that he may teach historicity as well as the work itself, and preparation time is strictly limited in the public schools. The historical approach, or the anthology, both unfortunately demand more explanatory or introductory material than more modest programs do; a teacher's problem is to read quantity enough to know what to delete. Even if we do weaken and fall back helplessly on a prepared anthology, we may be none the happier. We still must select. It is like trying to find the right necktie in a steamer trunkful of them. A few choices would make selection simpler. And that few, unfortunately for the interest potential of most high school literature programs, mean that the teacher will descend once more on the familiar handful, all well creased and fingerprinted, none of them offering that sense of elation in a new tie or a new hat—or a new work to teach.

Favorites and Personal Choices

As to selecting by personal choice, there is this to be gained at once: with one's own handful of titles we have the first quality of successful teaching, enthusiasm. But we also face the possibility of severe damage to that enthusiasm as we see our cherished literary giants crumble under popular classroom disdain, for students are nothing if not critical. We may learn that we had no reason for justifying our own inclusions other than affection. All too often we may not be able to say in defense that "this work leads to the next one."

Genre Studies

A selection made by genres can be deadly in its own way. There are successful courses everywhere in American high schools on modern drama, the short story, or the novel. All of these courses provide smatterings of the historical approach, can skip around the world to present, as sideline, varying national attitudes, can vary the length of materials at will, can, in fact, provide every change of pace needed in the classroom except a change for the teacher, year to year. Genres alone make dull teacher sustenance. It would seem that too much of our planning is made to conform to the publishers of anthologies of the drama or the short story, or of reading lists, and that these consider overmuch the student body with its fresh crop that comes each year. There is little consideration for the monotony that grows and grows for the instructor. Once we have explained and defined a genre and noted its characteristics in a dozen examples, what may be said that is not repetition?

Much more vital and personal would be a paperback program in which the teacher, even though still tied to one genre, could discard the everlasting bound anthology in favor of a coherent series of selections to be varied from year to year as taste dictates, student reactions are assessed, and his own knowledge grows.

Nationalism and Chauvinism

National literatures are often ample within themselves to provide every variety possible within genres. Such sequences can be good to implement pride and understanding of a regional cultural background. However, for the general student such programs would better serve to enrich a foreign language program or to add interest to particular units of world history or geography. In the nationalistic approach, even in a course of all-British literature, there is an inbred monotony (imagine British literature without Swift, Shaw, Yeats, Eliot, Burns, and others!) that denies students the thrill of finding like thoughts and techniques worldwide. When we concentrate only on one language or cultural area, we deny the student an awareness of literary influences and borrowings or a chance to understand the development of any given genre or movement. Can one teach British romanticism without assigning something of Hugo and Goethe, or George Moore without Balzac or Zola, or Dostoevsky without Dickens?

Thematic or Motif Studies

Perhaps the most flexible manner of creating a new literature program is to be found in the thematic approach. With a theme chosen, a goal post is set up. No matter how confusing the game, there is home territory at the end of every play. We are concentrating on literature itself. We are looking at literature as the bearer of ideas molded into human size and communicated with understandable emotion. We are stressing a common denominator among all men everywhere. We are offering the student links between himself and the cultural past of his race, and a prophecy of continuity in ideas that becomes reassuring in a speeded-up age. Job is offered with *J. B.*, Cyrano proudly successful is countered by Liliom proudly failing with the same devices; Emma Bovary's Tostes can become Carol Kennicott's Main Street in Gopher Prairie.

These are gains which are obvious. But to make a thematic approach successful, a few cautions should be offered:

The theme should be common enough so that every member of your group is ready for it.

A chosen theme should find numerous examples in every genre, so that you may find teaching variety that the theme, you, and the students need. If the major attention is fixed on longer works, it becomes easy to mimeograph contributory poems and essays to minimize textbook expenditures.

The theme should be an idea that will stimulate historical awareness. You may even point out to the students general quotations from one of their history, economics, or sociology textbooks, to show that the literature offers them the raw materials of which the other disciplines are merely summaries.

The theme should encourage the student to see the idea as the framework device of the literary vehicle. If this training is challenging enough, the student can convert the curiosity sparked in your course into every branch of his secondhand living—movies, television, drama, and observed social experiences.

The theme chosen must be an expanding one, an exploding one. If you should choose a broad theme such as "war," it should ideally be capable of infinite development, so that you might see within the theme (a) the pleasure in war, the *Odyssey*; (b) compulsion to engage in war, the *Aeneid* or the *Ramāyana*; (c) the tradition of battle that degenerates into the quest or *épreuve*, in some of the courtly romances; (d) women in war—Euripides' *The Trojan Women* is a tear-jerker, Mérimée's *Colomba*, like much Russian proletarian literature, pictures a woman enjoying destruction; (e) the little individual lost soldier in war, as Crane's *The Red Badge of Courage*, Voltaire's *Candide*, Remarque's *All Quiet on the Western Front;* (f) the end result of total war, Shute's *On the Beach* or Wells' *The War of the Worlds*; and satire on war—Hašek's *The Good Soldier Schweik*, the Capeks' *The Life of the Insects*, or Shaw's *Arms and the Man*. Changes of direction from the central theme and works to support these changes are limitless.

Themes lend themselves to inverse historical development. Let the student meet the theme in the literature of his own time, then go backward and forward in stimulating leaps between ancient and modern, to find the thrill of the unexpected familiar.

In choosing a theme, avoid -isms. The -ism, someone has said, is the sign that something isn't that never was; and students, just as Holden Caulfield, can smell the old, the dead, or the phoney a mile away.

The thematic, comparative study of literature, if you have not tried it, can prove to be the "dearest freshness deep-down thing" —an inscape indeed in place of an escape, an invasion of literature rather than evasions into genre, history, and biography, or a look at reading as the full and common record of man's total experience.

REFERENCE LIBRARY FOR TEACHERS

This list is a try for efficiency rather than depth. In compiling it no attempt was made to accumulate reference materials for individual authors. Movements, however, are covered in a general way. Most of these reference works, particularly those in the first group, are delightful browsing and bedside books as well as being useful for searching out information.

Basic

Reader's Companion to World Literature, Lillian Herlands Hornstein, G. D. Percy, and Calvin S. Brown, eds., 95¢, Mentor MQ-452.

A Handbook to Literature, W. F. Thrall, A. Hibbard, and C. Hugh Holman, eds., $2.50, Odyssey Press.

Backgrounds of European Literature, Rod W. Horton and Vincent F. Hopper, $1.95, Appleton.

The College and Adult Reading List of Books in Literature and the Fine Arts, Edward Lueders, ed., 90¢, Washington Square Press W-1035.

Lifetime Reading Plan, Clifton Fadiman, 75¢, Avon V-2034; $1.55, Forum F-254 (Forum Books, World Publishing Company).

General or Critical

African Voices, Peggy Rutherford, $1.45, Grosset and Dunlap UL-105.

Aspects of the Novel, E. M. Forster, $1.15, Harvest HB-19.

Backgrounds of American Literary Thought, Rod W. Horton and Vincent F. Hopper, $1.95, Appleton.

Classics, Greek and Roman, Meyer Reinhold, $1.95, Barrons, BES.

Five Masters: A Study in the Mutations of the Novel, Joseph Wood Krutch, $1.75, Indiana MB-17.

History of French Literature, L. Cazamian, $2.50, Oxford 3-Ox

Human Image in Dramatic Literature, Francis Fergusson, 95¢, Anchor A-124.

Irish Writers: Literature and Nationalism 1880–1940, Herbert Howarth, $1.95, Hill and Wang H-7.

Japanese Literature: An Introduction for Western Readers, Donald Keene, $1.45, Evergreen E-9.

Landmarks in Russian Literature, Maurice Baring, $1.25, Barnes and Noble B&N UP-7.

Literature of Ancient Greece, Gilbert Murray, $1.75, Phoenix P-12.

Literature of the Spanish People, Gerald Brenan, $2.45, Meridian Books MG-9.

Modern World Fiction, D. Brewster and J. A. Burrell, $1.50, Littlefield Lita-18.

Novel in France, Martin Turnell, $1.45, Vintage V-62.

Outline of Russian Literature, Marc Slonim, 50¢, Mentor MD-270-NAL.

The Epic of Russian Literature, Marc Slonim, $2.25, Galaxy 127, Oxford University Press.

Roman Literature, Michael Grant, 95¢, Penguin A-427.

Romantic Imagination, C. M. Bowra, $1.75, GB-54, Oxford University Press.

Short History of French Literature, Geoffrey Brereton, $1.45, Penguin A-297.

Short History of Italian Literature, J. H. Whitfield, 95¢, Penguin A-455.

Surrealism: The Road to the Absolute, Anna Balaklan, $1.45, Noonday N-151.

Symbolist Movement in Literature, Arthur Symons, $1.15, Everyman D-21.

Tragic Themes in Western Literature, Cleanth Brooks, ed., $1.25, Yale Y-25.

What Was Naturalism? Materials for an Answer, Edward Stone, ed., $1.75, Appleton.

CATEGORIES

The distinctions indicating the categories in the two appendices that follow are often arbitrary or debatable, and, in the case of nationality, only now and then of consequence.

To illustrate, in genre studies do we classify Rojas' *Celestina* as novel or drama, Lermontov's *A Hero of Our Time* as a novel or a cycle of tales? Is Chikamatsu's *The Battles of Coxinga* drama or epic? Genres seem to be separated arbitrarily and not very satisfactorily by vehicle or form (as sonnet or short story) or by emotional effect (separating tragedy and comedy), though a story may evoke a tragic reaction aside from its form.

In defining nationality, is Koestler Austrian, German, Hungarian, or British; and is Kafka Czech, Austrian, or German? And Conton, an African, writes in English but not as a speaker for British colonialism. If language or birth is the only indication of nationality, Hearn has nothing to do with Japan. National categories usually vary from tight to loose: teachers of literature tend to make fine distinctions among English-American, British, and Anglo-Irish literatures, but do not hesitate to lump a Mexican, a Peruvian, or Argentinian work in a general category of "Latin American," and, having strained at a few gnats, swallow camels by labeling Chatterjee's Bengali novels and Valmiki's Sanskrit epic equally as "Indian."

Nevertheless, the instructor may find it pleasant or convenient to organize a course of study by genre or nationality.

GENRES

COMEDY

Beaumarchais, The Barber of Seville
  The Marriage of Figaro
Brecht, The Threepenny Opera
Courteline, Article 303
  Afraid to Fight
  Badin the Bold
Giraudoux, The Apollo of Bellac
Gogol, The Inspector General
Hauptmann, The Beaver Coat
Holberg, Jeppe of the Hill
Ibsen, An Enemy of the People
Ionesco, The Bald Soprano
Molière, The Physician in Spite of Himself
  The School for Wives
Moratín, The Maiden's Consent
Pagnol, Topaze
Pirandello, It *Is* So! (If You Think So)
Plautus, The Twin Menaechmi
Shaw, Arms and the Man
Strindberg, Easter
  The Stronger
Synge, In the Shadow of the Glen
  Playboy of the Western World
  The Tinker's Wedding
Thomas, Under Milk Wood
Vega, Fuente Ovejuna
  Peribañez
Wilder, The Skin of Our Teeth

DIARY, BIOGRAPHY

Frank, The Diary of a Young Girl
Stone, Lust for Life

EPIC, CYCLES, HEROIC PROSE TALES

Chikamatsu, The Battles of Coxinga (drama)
Gilgamesh
Homer, Odyssey
Malory, Le Morte d'Arthur
Njal's Saga
Poem of the Cid
Sir Gawain and the Green Knight
Song of Roland
Valmiki, Ramâyana
Vergil, Aeneid
White, The Sword in the Stone

ESSAYS, SENTENTIAE

Greek Anthology
La Rochefoucauld, Maxims
Montaigne, Essays

LYRICS

Greek Anthology
Haiku
Khayyam, Rubâiyât
Tagore, Gitanjali

NARRATIVE VERSE

Rilke, Lay of the Love and Death of Cornet Christopher Rilke
Wilde, The Ballad of Reading Gaol

NOVEL

Alain-Fournier, The Wanderer
Alegría, The Golden Serpent
Alvaro, Revolt in Aspromonte
Andrić, The Bridge on the Drina
Azuela, The Underdogs
Balzac, Eugénie Grandet
    Père Goriot
Buck, The Good Earth
Camus, The Fall
    The Plague
    The Stranger
Capek, War with the Newts
Cervantes, Don Quixote
Chatterjee, Krishnakanta's Will
Chernyshevsky, What Is to Be Done?
Colette, Gigi
Conton, The African
Dostoevsky, Crime and Punishment
Dumas, Count of Monte Cristo
    The Three Musketeers

Flaubert, Madame Bovary
Gide, The Immoralist
Goethe, The Sorrows of Young Werther
Gogol, Taras Bulba
Golding, Lord of the Flies
Guareschi, The Little World of Don Camillo
Güiraldes, Don Segundo Sombra
Haggard, King Solomon's Mines
Hesse, Siddhartha
    Steppenwolf
Hudson, Green Mansions
Hughes, A High Wind in Jamaica
Hugo, Les Misérables
Huysmans, Against Nature
Jiménez, Platero and I
Joyce, Portrait of the Artist as a Young Man
Kafka, Metamorphosis
    The Trial
Kazantzakis, Zorba the Greek
Kipling, Kim
Koestler, Darkness at Noon
LaFarge, Laughing Boy
Lagerkvist, The Dwarf
Lampedusa, The Leopard
Lermontov, A Hero of Our Time
Malraux, Man's Fate
Mann, Buddenbrooks
Manzoni, I Promessi sposi
Markandaya, Nectar in a Sieve
Mark Twain, A Connecticut Yankee at King Arthur's Court
Maugham, Of Human Bondage
Maupassant, Bel-Ami
Mishima, The Sound of Waves
Orwell, Animal Farm
    Nineteen Eighty-Four
Palacio Valdés, José
Pérez Galdós, Doña Perfecta
Pushkin, The Captain's Daughter
Remarque, All Quiet on the Western Front
Rojas, Celestina
Romains, The Death of a Nobody
Saint-Exupéry, Night Flight
Schreiner, The Story of an African Farm
Sholokhov, And Quiet Flows the Don
Silone, Fontamara
    The Secret of Luca
Steinbeck, The Pearl
Stone, Lust for Life

Tolstoi, Anna Karenina
Turgenev, Fathers and Sons
Undset, The Axe
Verga, The House by the Medlar Tree
Verne, Journey to the Center of the Earth
Voltaire, Zadig
Walpole, The Castle of Otranto
Waugh, Decline and Fall
Wells, The History of Mr. Polly
    The Invisible Man
White, The Sword in the Stone
Wilder, The Bridge of San Luis Rey
Wren, Beau Geste
Zola, L'Assommoir

NOVELLA

Alarcón, The Three-Cornered Hat
Andreyev, The Seven That Were Hanged
Chamisso, Peter Schlemihl
Chateaubriand, Atala
    René
Chekhov, Peasants
Conrad, Typhoon
    Youth
Dinesen, Seven Gothic Tales
Dostoevsky, The Dream of a Ridiculous Man
    The Legend of the Grand Inquisitor
    Notes from Underground
Flaubert, A Simple Heart
    The Legend of St. Julian Hospitator
France, Crainquebille
Gerstäcker, Germelshausen
Gogol, The Cloak
    Viy
Hesse, Youth, Beautiful Youth
Keller, A Village Romeo and Juliet
Kleist, Michael Kohlhaas
Mann, Tonio Kröger
Maugham, Rain
Maupassant, Boule de Suif
Mérimée, Colomba
Pushkin, Dubrovsky
    The Queen of Spades
Tolstoi, Master and Man
    The Death of Ivan Ilyich
Turgenev, First Love
    Spring Torrents

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PICARESQUE

Lazarillo de Tormes
LeSage, Gil Blas
Mann, Confessions of Felix Krull, Confidence Man
Lermontov, A Hero of Our Time

SHORT STORIES

Akutagawa, Rashomon
  Kesa and Morito
  The Dragon
Blasco Ibañez, The Last Lion
Boccaccio, The Decameron
Chekhov, Selected Stories
France, The Procurator of Judea
  Our Lady's Juggler
Sartre, The Wall
Verga, The She-Wolf and Other Stories

TALES, LAYS, ROMANCES

Aucassin and Nicolette
(Bédier) The Romance of Tristan and Iseult
Dinesen, Seven Gothic Tales
France, Our Lady's Juggler
  Miracle of the Great St. Nicholas
Hearn, Soul of the Great Bell
  The Story of Ming-Y
Marie de France, Lays
Thousand and One Nights

TRAGEDY

Aeschylus, Agamemnon
  The Libation Bearers
Anouilh, Antigone
  Becket
  The Lark
Chekhov, The Cherry Orchard
Chikamatsu, The Love Suicides at Sonezaki
Cocteau, The Human Voice
  The Infernal Machine
Euripides, Hippolytus
  Medea
  The Trojan Women
García Lorca, Blood Wedding
  The House of Bernarda Alba
Ibsen, Ghosts
  The Master Builder
  The Wild Duck
Maeterlinck, The Intruder
Molière, Don Juan

Racine, Andromaque
    Phaedra
Rojas, Celestina
Sartre, The Flies
    The Respectful Prostitute
Schiller, Mary Stuart
Seneca, Thyestes
Sophocles, Antigone
    Electra
    Oedipus Rex
Strindberg, The Father
Synge, Riders to the Sea

TRAGICOMEDY

Aeschylus, Eumenides
Beckett, Waiting for Godot
Calderón, Life Is a Dream
Capek, The Life of the Insects
Chikamatsu, The Battles of Coxinga
Corneille, Le Cid
Dürrenmatt, The Visit
Euripides, Iphigenia in Tauris
Giraudoux, The Enchanted
    Ondine
Goethe, Faust
Ibsen, A Doll's House
Ionesco, The Lesson
    Rhinoceros
Molière, The Miser
O'Casey, The Shadow of a Gunman
Rostand, Cyrano de Bergerac
Shaw, Saint Joan

NATIONAL

AFRICAN

Conton, The African (Eng.)
Haggard, King Solomon's Mines (Eng.)
Schreiner, The Story of an African Farm (Eng.)

ASSYRIAN

Gilgamesh

AUSTRO-CZECH

Kafka, Metamorphosis
    The Trial

BELGIAN (FRENCH)

Maeterlinck, The Intruder

CHINESE

Buck, The Good Earth (Eng.)

CZECH

Capek, The Life of the Insects
    War with the Newts

DANISH

Holberg, Jeppe of the Hill
Undset, The Axe

DUTCH

Frank, The Diary of a Young Girl

ENGLISH (AMERICAN)

LaFarge, Laughing Boy
Richter, The Waters of Kronos
Steinbeck, The Pearl
Twain, A Connecticut Yankee at King Arthur's Court
Wilder, The Bridge of San Luis Rey
    The Skin of Our Teeth

ENGLISH (BRITISH)

(Bédier) The Romance of Tristan and Iseult
Conrad, Typhoon
    Youth
Golding, Lord of the Flies
Haggard, King Solomon's Mines
Hudson, Green Mansions
Hughes, A High Wind in Jamaica
Malory, Le Morte d'Arthur
Maugham, Of Human Bondage
    Rain
Orwell, Animal Farm
    Nineteen Eighty-Four
Shaw, Arms and the Man
    Saint Joan
Sir Gawain and the Green Knight
Thomas, Under Milk Wood
Walpole, The Castle of Otranto
Waugh, Decline and Fall
Wells, The History of Mr. Polly
    The Invisible Man
White, The Sword in the Stone
Wren, Beau Geste

ENGLISH (COLONIAL?)

Conton, The African

Kipling, Kim
Schreiner, The Story of an African Farm

ENGLISH (IRISH)

(Bédier) The Romance of Tristan and Iseult
Joyce, Portrait of the Artist as a Young Man
O'Casey, The Shadow of a Gunman
Synge, In the Shadow of the Glen
    Playboy of the Western World
    Riders to the Sea
    The Tinker's Wedding
Wilde, The Ballad of Reading Gaol

FRENCH

Alain-Fournier, The Wanderer
Anouilh, Antigone
    Becket
    The Lark
Aucassin and Nicolette
Balzac, Eugénie Grandet
    Père Goriot
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